

THE DEAD DON'T DIE

The Greatest Zombie Cast Ever Disassembled

Bill Murray ~ Cliff Robertson
Adam Driver ~ Ronnie Peterson
Tilda Swinton ~ Zelda Wintonson
Chloë Sevigny ~ Mindy Morrison
Steve Buscemi ~ Farmer Miller
Danny Glover ~ Hank Thompson
Caleb Landry Jones ~ Bobby Wiggins
Rosie Perez ~ Posie Juarez
Iggy Pop ~ Coffee Zombie
Sara Driver ~ Coffee Zombie
RZA ~ Dean
Carol Kane ~ Mallory O'Brien
Austin Butler ~ Jack
Luka Sabbat ~ Zach
Selena Gomez ~ Zoe
and Tom Waits ~ Hermit Bob

The Filmmakers

Written and Directed by
Jim Jarmusch

Produced by
Joshua Astrachan
Carter Logan

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SYNOPSIS

In the sleepy small town of Centerville, something is not quite right. The moon hangs large and low in the sky, the hours of daylight are becoming unpredictable, and animals are beginning to exhibit unusual behaviors. No one quite knows why. News reports are scary and scientists are concerned. But no one foresees the strangest and most dangerous repercussion that will soon start plaguing Centerville: *The Dead Don't Die* — they rise from their graves and savagely attack and feast on the living, and the citizens of the town must battle for their survival.

From writer-director Jim Jarmusch (*Paterson*, *Gimme Danger*) comes a star-studded horror comedy featuring an ensemble cast of Jarmusch regulars (Bill Murray, Adam Driver, Chloë Sevigny, Tilda Swinton, Iggy Pop, Steve Buscemi, Tom Waits) and newcomers to the fold (Selena Gomez, Danny Glover, Caleb Landry Jones, Carol Kane) in a raucous, rueful and satirical glimpse at American habits and desires at the end of the world — a comically terrifying state of the nation addressed in a true cinematic original.

THE DEAD DON'T DIE (Lyrics by Sturgill Simpson)

Oh the dead don't die
Any more than you or I
They're just ghosts inside a dream
Of a life that we don't own
They walk around us all the time
Never paying any mind
To the silly lives we lead
Or the reaping we've all sown
There's a cup of coffee waiting on every corner
Someday we're gonna wake up and find the corner's gone

But the dead will still be walking 'round in this old world alone
After life is over
The afterlife goes on

There'll be old friends walking 'round
In a somewhat familiar town
That you saw once when you looked up from your phone
Nobody bothers saying hi
And you can save all your goodbyes
Stop trying to pretend that we're all not at home
And the streets will look so empty in the morning
There'll be no one out at night
For the lights to shine down on

But the dead will still be walking 'round in this old world alone
After life is over
The afterlife goes on

Hearts break when loved ones' journey on
At the thought that they're now forever gone
So we tell ourselves they're all still around us all the time
Gone but not forgotten
Just memories left behind

But the dead will still be walking 'round in this old world alone
After life is over
The afterlife goes on
After life is over
The afterlife goes on

ABOUT THE PRODUCTION

From Jim Jarmusch (*Paterson*, *Gimme Danger*, *Only Lovers Left Alive*) comes the writer-director's unique take on the zombie apocalypse, imbued with the deadpan tone and gentle comedy that has made him an iconic voice in independent filmmaking across the decades. Bringing together a multi-generational, multi-cultural cast and crew of familiar faces from productions past as well as new converts to the Jarmusch fold, including Danny Glover, Selena Gomez, Caleb Landry Jones, *The Dead Don't Die* is a family affair — a timely and at times poignant slice of life arriving at a crucial point in the American story, when it feels like the times we are living through are eating us alive.

The Dead Don't Die marks Jarmusch's tenth trip to the Croisette, having last appeared at the Cannes Film Festival in competition with *Paterson* in 2016, the same year he premiered *Gimme Danger*, a documentary on Iggy & The Stooges, out of competition. The filmmaker has been at Cannes with most of his previous features including *Only Lovers Left Alive*, *Broken Flowers* (winner of the Grand Jury Prize), *Ghost Dog: The Way of the Samurai*, *Dead Man*, *Mystery Train*, *Down by Law*, *Stranger Than Paradise* (winner of the Camera d'Or), and "Coffee and Cigarettes," which won the Best Short Film prize in 1993.

Bill Murray, Adam Driver and Chloë Sevigny star as police officers in the three-cop town of Centerville, forced into action when flesh-eating zombies invade their tiny hamlet. In this writer-director's hands, *The Dead Don't Die* is both gruesome bloodbath and droll metaphor for America's current predilection.

"*The Dead Don't Die* happens in a version of our world that's singular to this film, but that feels very expressive of the current moment," says producer Joshua Astrachan, who also worked on *Paterson*. "In Jim's narrative, the U.S.

is conducting polar fracking, the earth has slipped off its axis, the ice caps have melted, the sun stays up during the night, the moon stays up during the day — and the dead start coming out of their graves."

Adding a poignant, comedic touch, Jarmusch's undead lurch back to life in search of a past hobby or fixation, capable of uttering only a single beseeching word. GRAMMY-winning country singer Sturgill Simpson, who composed the film's theme song, appears in a cameo as an undead musician, stalking the streets of Centerville with an acoustic-electric in tow, gutturally croaking "Guitar!"

"Pretty much all of humanity's zombiedom is here," says Tilda Swinton, who returns to the Jarmusch fold for the fourth time, playing scene-stealing Scottish-accented mortuary owner Zelda Winston. "We have cell phone zombies, fashion zombies, every kind of zombie imaginable. There are so many different ways of not being awake in our current climate — for Jim it's like shooting fish in a barrel."

Adds Larry Fessenden, the cult horror director (*Depraved*) and longtime Jarmusch compatriot, who appears in *The Dead Don't Die* as motel owner Danny Perkins: "Jim's movies always have this episodic quality, featuring people going through life trying to negotiate the peculiarity of the world. Add zombies to that and you get something deliciously whimsical—and quite nasty. There's violence almost to the point of insanity, another thing Jim has to say about humanity right now. But there's also this reserved melancholy, which has cropped up in his last couple of movies. I don't know if it's going to work out for the species, he seems to be saying; I don't know how we can fix this."

ZOMBIE APOCALYPSE NOW

Jarmusch began thinking about writing a zombie movie some years back, before he shot *Paterson*, his meditative 2016 comedy-drama about a New Jersey bus-driver poet, played by Adam Driver. The writer-director is no stranger to subverting genre movies, having made a psychedelic western (*Dead Man*), a samurai/gangster mash-up (*Ghost Dog: The Way of the Samurai*), an existential action movie (*The Limits of Control*), a variation on the romantic comedy (*Broken Flowers*) and a bohemian vampire comedy set in Detroit and Tangier (*Only Lovers Left Alive*), also starring Swinton.

Jarmusch chose to place his creative stamp on a subject that has become ubiquitous in popular culture — no less than 55 zombie-related movies or TV shows were released in 2014 alone. "While vampires are seductive creatures, zombies in and of themselves, being sub-human, are not that interesting," says Jarmusch. "Every zombie story, however, is somehow metaphorical in the way that it depicts human conformity or some other tendency — walking entities without souls."

While making *Gimme Danger*, his 2016 documentary about Iggy and The Stooges (Iggy returns to the Jarmusch family in *The Dead Don't Die* playing a "coffee zombie"), the filmmaker and his producers noticed cell phone zombies on the streets of Miami as they were filming— oblivious pedestrians glued to their smartphones, sleepwalking across sidewalks and intersections. The vision took root as Jarmusch began writing in earnest following the simultaneous completion of *Gimme Danger* and *Paterson*, prompting the question — What if the undead came back to life craving the very things that preoccupied them in the living realm?

"We're all attached to things in the material world and we're all zombies in one form or another — it's not a huge stretch that we would yearn for those exact same things if we were re-animated," says Carter Logan, Jarmusch's

longtime producer and SQÜRL band-mate, who collaborated with the Jarmusch on *The Dead Don't Die*'s atmospheric score. "It's been a long time since Jim has deliberately written a "comedy", and while there is some kind of physical humor in the movie, it uses horror-genre conventions to laugh at the absurdity of our present times. This is Jim returning once again to genre filmmaking, turning the zombie movie on its head and creating his own unique vision for what the zombie comedy can be."

Adds Swinton: "All zombie movies are about human beings and that's why we love them — they're about catastrophe, with everybody feeling like they're on the brink and it can't get any worse, but then it does. That's what horror movies are for, and those of us who love zombie movies love them for that reason. It's good for us to imagine the undead — and then wake up in the morning and remember it was just a movie, or a bad dream."

Jarmusch's own taste in zombies extends to early classics from the horror canon, including 1932's *White Zombie*, starring Bela Lugosi as the white Haitian voodoo master Murder Legendre, who transforms a young woman into the living dead in what it considered the first zombie movie. He's also partial to *I Walked With a Zombie*, the 1943 b-movie from Jacques Tourneur featuring slave zombies on a remote Caribbean island who lack the willpower to do anything for themselves — an unsettling reflection of human life during a world war, echoing the fatalistic message of humanity's dead end in *The Dead Don't Die*.

But it's George Romero's 1968 shocker *Night of the Living Dead* that inspired Jarmusch the most during the writing and filming of his latest feature film. Careful viewers of *The Dead Don't Die* will spot numerous references and nods to the low-budget American horror classic, which has taken on a life of its own over the years, transforming from a down-and-dirty indie into everything from a social allegory for the Vietnam and Civil Rights eras to a metaphor for late capitalism and consumerism. The black-and-white original,

made for \$114K, also marked the first time zombies engaged in flesh eating on-screen, with terrifying socio-political implications. Tumultuous times are eating away at us once again.

"*Night of the Living Dead* is a brilliant film made with incredible limitations, and we quote the movie with many little details and references the careful viewer will recognize," says Jarmusch, singling out the 1968 Pontiac Le Mans driven by Selena Gomez in the movie, the exact same vehicle in Romero's debut down to its customized Palmetto Green paintjob. "In our film, as in *Dawn of the Dead*, Romero's sequel to *Night of the Living Dead*, the zombies return to places and things they were obsessed with as living creatures, trying to find that one thing they clung to while alive. I was intrigued by the idea of reanimated humans that function like single-celled organisms, cannibalistically feeding on flesh or brains but having no real will beyond that."

"On its surface, *The Dead Don't Die* is a zombie comedy, but there's a subtext underneath, not unlike *Night of the Living Dead*, a socio-political message, which I think is important right now," says Carter Logan. "We've been oversaturated with movies and TV shows that follow a certain formula — so much of the zombie genre lately verges on soap opera, with people trying to survive the zombie apocalypse. Our movie takes that into account, but this is Jim taking the zombie movie back to its most famous iteration. It's about humanity never losing its sense of humor despite great calamity in the world."

STATE OF THE NATION

The Dead Don't Die is set in the tiny hamlet of Centerville, the proverbial three-cop town, isolated from the interstate, centering on a main street including a diner, hardware store, and motel, and containing a population of denizens brought to life with a uniquely Jarmuschian touch. "It's a small, town somewhere in unidentified, generic America," says Jarmusch, "and everybody knows each other. It's a fictional town, and the movie is about these divergent characters our story begins to follow around."

This form deviates from some of Jarmusch's other films, in which a central character, like Johnny Depp's accountant protagonist in *Dead Man*, or Bill Murray's soul-searching retiree in *Broken Flowers*, embarks on a solo odyssey across a surreal landscape, meeting other characters along the way. "While this one centers on the three police officers, we keep jumping around to other characters," says Jarmusch. "It became a little complicated in the editing room for that reason."

Jarmusch took the name Centerville from Frank Zappa's 1971 movie musical *200 Motels*, another surrealist odyssey featuring the Mothers of Invention on tour in America, making a stop in the small town of Centerville ("A Real Nice Place to Raise Your Kids Up," Zappa wryly insists in the film), in the midst of going crazy from life on the road. Paying direct homage to Zappa's socio-political freak-out, Jarmusch made "A Real Nice Place" the tagline of his own Centerville, viewable on the town's welcome sign in the opening scenes of the film.

In *The Dead Don't Die*, the changing world visits small-town American life in increasingly surreal ways over the course of several days. Unbeknownst to Centerville residents, a human-caused cosmic event (related to hydraulic fracturing, the drilling of oil in the Arctic Circle — described by authorities in the movie as "polar fracking") has forced the earth's poles from their axis,

disrupting the earth's rotation. With the sun refusing to set on its expected schedule, Chief of Police Cliff Robertson (Murray) and Deputy Ronnie Peterson (Driver) pay a visit to the woods outside Centerville to question cantankerous Hermit Bob (Tom Waits) about some missing farm animals belonging to the racist Farmer Miller (Steve Buscemi).

For the rest of Centerville, it's business as usual, as the world outside invisibly sputters towards its demise. Hardware store owner Hank Thompson (Glover) hangs out at the local diner, run by Fern – played by Eszter Balint, who appeared as the glib teenager Eva in Jarmusch's 1984 breakout *Stranger Than Paradise*. It's the first of many cameo appearances in *The Dead Don't Die* echoing the filmmaker's past works — even RZA, the de facto leader of Staten Island's Wu-Tang Clan, who produced the score for Jarmusch's *Ghost Dog*, and appeared in *Coffee and Cigarettes*, is on hand, playing (who else?) the local Wu-P.S. deliveryman.

Jarmusch's trademark underplayed comedy and eccentricity is on full display in *The Dead Don't Die*: Scottish-accented mortician Zelda Winston (Swinton) plays with samurai swords in her Buddhist-inflected lair when she isn't providing unusual high-fashion makeovers to newly dead corpses at the Ever After Funeral Home; a typically deadpan Bill Murray maintains law and order with a nudging wink in a storybook small-town whose singular renegade seems to be the ill-tempered Hermit Bob, a repository for some of the town's suspicions.

Jarmusch has frequently cast musicians in his works, and along with RZA and Tom Waits, he adds radiant, world-wide pop star, and actress Selena Gomez to his cast of oddballs in *The Dead Don't Die*, casting her as a young road-tripper who arrives in Centerville just in time for the zombie apocalypse. Jarmusch is an unexpected fan of Gomez's music, including her hit song "Bad Liar" (among others), which he hails as "undeniably masterful, groundbreaking pop music".

"I was imagining young, beautiful people on a road trip who end up by chance in Centerville," says Jarmusch. "I wanted to include different generations in the film and Selena, along with her travel companions Austin Butler and Luka Sabbat, represent the twenty-something age group."

While Gomez and her sidekicks symbolize unabashed freedom and abandon crashing into Centerville's staid and stubborn simplicity, another trio of young characters, played by newcomers Maya Delmont, Taliyah Whitaker, and Jahi Winston suggests something more sinister. Incarcerated minors stuck in the Centerville Detention Center, these young teenagers watch on television from their prison home as societal breakdown invades the country at large — and then Centerville in specific.

Balancing light comedy with a potent message about the plight of the young and different, Jarmusch holds palpable affection for the youngest characters in *The Dead Don't Die*. "I love teenagers, and I feel for them — young people have guided us culturally in music, style and fashion, whether it's Mary Shelley's *Frankenstein*, half of what Mozart wrote, or the work of Rimbaud, one of the greatest poets ever," says Jarmusch. "Teenagers typically have a rough time, so I wanted to have these three mixed-race teenagers in a detention facility. We never see them turn into zombies — for me they represent our hope for the future."

When night falls on Centerville, the zombie apocalypse suddenly erupts; local residents rise from their graves in search of creature comforts and human flesh, wreaking slow-motion havoc on the besieged, woefully unprepared human populace. One of the earliest zombies depicted is a mischievous town drunk, played by the national treasure Carol Kane, who Jarmusch was cast opposite in Alexandre Rockwell's 1992 feature *In the Soup*, also starring Steve Buscemi; Kane and Buscemi are two among many former Jarmusch

collaborators who are welcomed back into the fold of his most expansive production yet.

A FAMILY AFFAIR

Jarmusch wrote many of the characters in *The Dead Don't Die* with specific friends and actors in mind, including the three Centerville police officers at the heart of the story, who are the closest things to central protagonists in an ensemble production comprising a cast of dozens.

"Jim likes to create a family of people, cast and crew, and then foster that spirit during the making of the film," says Carter Logan. "He reaches out to actors he has in mind for specific roles, which makes things go faster in certain ways. He doesn't need to spend weeks in rehearsal."

Bill Murray has worked with Jarmusch no less three times previously, on *Broken Flowers*, *The Limits of Control*, and *Coffee and Cigarettes*. In a wry twist on his philandering character's name in *Broken Flowers* — which was Don Johnston — Jarmusch this time around opted to christen his lead cop Cliff Robertson, after another Hollywood star.

"I was excited when I got the script, which was quite funny — I didn't know Jim could write comedy in this mold," says Murray. "Having already appeared in what I consider to be the greatest zombie movie of all time, *Zombieland*, I felt like *The Dead Don't Die* could almost typecast me. Maybe I'll become synonymous with the zombie horror genre!"

Also returning to the Jarmusch family is Adam Driver, fresh from his lead role in the filmmaker's previous feature, *Paterson*. While filming the poetry-themed comedy, the actor and director joked about someday making an action movie called *Peterson*, featuring a violent, sociopathic character, in wild contrast to *Paterson's* pensive, poetic protagonist. When Jarmusch wrote *The Dead Don't Die* with Driver in mind for Centerville's stone-faced second-in-command, he immediately christened his character Peterson.

Chloë Sevigny appeared in Jarmusch's *Broken Flowers* after initially working with the director on his segment of the 2002 short film omnibus *Ten Minutes Older*, entitled "Int. Trailer. Night." As mild-mannered officer Mindy Morrison in *The Dead Don't Die*, Sevigny swaps out her familiar tough, worldly insouciance for something demure and often times hysterical. "She's the only character you see in the movie that's really being affected by the zombie apocalypse — she's traumatized," says Sevigny. "When I sat down with Jim to go over the script, he could tell I thought she wasn't a very strong woman. He told me there were already a lot of strong women in the movie, and I was going to be the Scream Queen. I knew I was going to have to take one for the team."

Tilda Swinton return to the Jarmusch stable for the fourth time, after starring in *Only Lovers Left Alive*, the writer-director's elegant, world-weary vampire movie from 2013, co-starring Tom Hiddleston. Jarmusch reached out to Swinton early on in the writing phase and asked the shape-shifting, globe-hopping actor what kind of character she wanted to play. "I told him I wanted to play this mortician who is out of sorts because, as the title indicates, the dead don't die," says Swinton. "I proposed it, and 18 months later he sent me the script."

As Zelda Winston, Swinton cuts a glamorous swath through middle-of-the-road Centerville, sporting a thick Scottish accent, flowing white-blond hair, a series of florid kimonos, and a samurai-sword fixation that comes in handy during the beheadings that arrive fast and furious in the film's garish second half. "Nobody knows much about Zelda, or where she comes from," says Swinton. "There's a moment in the movie when her strangeness is being discussed and it's declared that she's Scottish, which is rather exotic for the people in Centerville. There's a mystery about her — amongst all these weirdos, she's a different kind of weirdo."

Rounding out the cast of returning Jarmusch veterans is Steve Buscemi, who appears in *The Dead Don't Die* as the racist Farmer Miller, having first worked with Jarmusch back in 1989 on his Memphis hotel triptych *Mystery Train*, starring opposite Joe Strummer. Buscemi and Jarmusch have known each other since the late '70s, when Jarmusch was an NYU film student preparing to direct his debut feature, *Permanent Vacation*, and Buscemi was a struggling actor yet to break out in independent film.

Says Jarmusch of one of his oldest colleagues and friends, who in the movie sports a red ball-cap bearing the words Keep America White Again: "I wrote the Farmer Miller character as incredibly racist and narrow minded — because Steve is the least racist and narrow minded person I know."

DAY FOR NIGHT

Like the actors, many crewmembers who worked with Jarmusch in previous capacities return to *The Dead Don't Die* with new or expanded roles. Alex DiGerlando, who began his career in the art department on *Broken Flowers*, eventually designing the first season of HBO's "True Detective," takes on the mantle of production designer of Centerville and its environs; makeup department head Judy Chin and costume designer Catherine George both share a rich, illustrious history with the filmmaker, with Chin's work dating back to *Ghost Dog* and George's work — before she designed the costumes for *Paterson* — going back to *Coffee and Cigarettes*, where she served as Cate Blanchett's wardrobe supervisor; sound mixer Drew Kunin has worked with Jarmusch since 1984, when he handled sound on *Stranger Than Paradise*.

Frequent Jarmusch cinematographer Frederick Elmes, who shot *Eraserhead* and *Blue Velvet* for David Lynch, among dozens of classic films, returns to the Jarmusch family having previously shot *Paterson*, *Broken Flowers*, *Night on Earth*, as well as a large percentage of *Coffee and Cigarettes*, including the short film "Somewhere in California."

"Fred is one of our greatest living cinematographers, extremely focused and innovative, with simple, beautiful ways of enhancing what appears on screen," says Jarmusch. "We've worked together for a long time — he's been my teacher in so many ways in terms of how you make a film."

Elmes opted to shoot much of the movie "day for night" -- cinematic parlance for simulating night scenes while filming in daylight, a throwback to micro-budget filmmaking in the style of *Night of the Living Dead*. Thus most of the nocturnal scenes in the film — including many of the zombie apocalypse scenes — were shot in daylight and manipulated in post-production to resemble darkness.

Elmes' crafty approach to troubleshooting — coming from decades in the business dating back to the 1970s, when he made short films with David Lynch — came in handy for several interior car sequences, in particular the Pontiac Le Mans scenes featuring Selena Gomez and her travel companions, and the police car scenes including officers Robertson, Peterson and Morrison. Indeed, most of the driving scenes in *The Dead Don't Die* were shot indoors on a soundstage, with actors looking through the car windshield at blank warehouses' interior as the cameras rolled. Elmes and the incredible VFX team digitally inserted exterior footage during post-production, a meticulous process.

BRINGING THE UNDEAD TO LIFE

The biggest challenge for Jarmusch in making his latest feature was working with special effects — practical and digital — to create the film's elaborate yet intentionally old-fashioned zombie creatures. Notoriously minimalist in his approach to filmmaking, *The Dead Don't Die* marks the seasoned director's first foray into the world of prosthetic makeup, VFX, practical effects (including silicone organs and viscera) used to make the film's many throat-slashings and decapitations come to life more effectively in the post-production phase.

"Everyone has seen 'The Walking Dead', so there's a certain kind of bar that has been set in terms of what a zombie should be in this day and age," says production designer Alex DiGerlando. "We came up with a version of the zombie that's not quite as grotesque and severe — something that has one foot in the grave of earlier zombie classics, including *Night of the Living Dead*."

"Kill the Head," a recurring line of dialogue in *The Dead Don't Die*, becomes a mantra for several characters as they discover that the only effective means of annihilating the undead is through violent decapitation. In one of the movie's most memorable scenes, Swinton lops off several zombie heads in rapid succession with her katana sword, elegantly sashaying through the streets of Centerville in a billowing kimono, designed by frequent Swinton collaborator Catherine George. Heads don't simply roll in *The Dead Don't Die* — they dislodge and erupt, revealing a mysterious black dust.

"I wanted one thing in particular for our zombies — to be bloodless and fluidless," says Jarmusch. "When they get decapitated, they're just dark dust inside."

The filmmaker was adamant about not making a bloodbath in the style of Tom Savini, the so-called Sultan of Splatter, whose prosthetic makeup and spurting geysers of blood became signatures in the '70s and '80s films of George Romero, Tobe Hooper and Dario Argento. For his own practical effects, including prosthetic makeup, Jarmusch turned to the New Jersey effects house Prosthetic Renaissance, whose work has appeared in *Black Swan* and *The Wrestler* and several films by Martin Scorsese.

For visual effects work, including the beheadings, Jarmusch turned to VFX Supervisors Alex Hansson and Sam O'Hare from Chimney, a VFX house with offices around the world, including Los Angeles, New York and Gothenberg, Sweden. Most recently, Chimney contributed VFX to *Atomic Blonde*, including a 10-minute fight sequence featuring Charlize Theron battling multiple enemies in close quarters.

Stunt coordinator Manny Sivero — another veteran of several Jarmusch productions — choreographed the battle and decapitation scenes, using practical effects (including severed heads) made by Prosthetic Renaissance, which were captured on film as lopped-off heads hitting the ground. These shots required meticulous coordination to match later shots enhanced by VFX in post-production.

During pre-production, Prosthetic Renaissance fashioned busts from the heads of actors including Chloë Sevigny and Carol Kane. Lacking time to make a bust of Selena Gomez, the team, represented by company founder Mike Marino and key artist Mike Fontaine, devised a way to use prosthetic makeup on the actor's neck to create a ripped-open throat. Using VFX in post-production, the Chimney team digitally removed Gomez's body. Leaving only her head — appearing severed in a scene in which Adam Driver dangles it in the air -- while Gomez's eyelids briefly flutter after her decapitation.

"What's cool about *The Dead Don't Die* is there's a real intersection between the computer effects and the practical effects and the makeup and costumes," says DiGerlando. "It was fun figuring out how they all jigsaw together, creating a larger picture and mood for the film than what's written in the script."

ANATOMY OF A SCENE: COFFEE!

The first zombies on screen in *The Dead Don't Die* are "coffee zombies," played by longtime Jarmusch collaborators Iggy Pop and Sara Driver (*Boom For Real: The Late Teenage Years of Jean-Michel Basquiat*).

Jarmusch's budget could not accommodate an entire cast of meticulously made-over zombies, forcing the filmmaker to reserve specific looks for bigger players like Pop and Driver; many zombies in the film wear simpler suggestive makeup applied by department head Judy Chin and her team, and period-specific costumes by Catherine George.

"I had to decide on a case by case basis which zombies required prosthetic makeup and which did not, but the idea was to have a blend, using the simplicity of *Night of the Living Dead* as my guide," says Jarmusch. "It's a mixture partly by choice and partly by economic limitation."

As the coffee zombies rise from their graves in the Centerville cemetery — with Driver in high heeled boots and a disheveled bouffant and Pop wearing a leather vest and striped velvet bellbottoms— George's meticulous costume work is showcased: She modeled the couple's retro look after Keith Richards and Anita Pallenberg, the ultimate rock & roll couple at the dawn of the '70s. Prior to filming, George had both actors' costumes treated by a breakdown artist using paint, dirt and sandpaper to create a worn, earthen look for the zombie costumes.

"Catherine's work plays a big role in helping us feel like every one of the undead is a specific single person — I don't know if any film has tried this before," says Joshua Astrachan. "You feel like these zombies are individuals, coming out of the grave from distinct times and eras. It's poignant."

Continuing the process, hairstylist Jasen Sica kept Iggy Pop's hair mostly untouched, gunking it up with product in order to keep his iconic silhouette recognizable. Using hair conditioner and dust powder (essentially dirt), he transformed Driver into a dirty blonde bombshell circa 1972, adding a period-specific bouffant modeled on Brigitte Bardot. "I wanted her to look pretty," says Sica, "but I didn't want her to look like a mess."

As the doomed lovers stumble towards the Centerville Diner in search of caffeine and human flesh, the work of Chin and her makeup team, in collaboration with Marino and Fontaine from Prosthetic Renaissance, comes to ghoulish light. "Jim wanted to go back to the old Hollywood version of the zombie, staying away from the intense-looking creatures on shows like 'The Walking Dead,'" says Chin. "He's right when he insists that the zombies from *Night of the Living Dead* are scarier than any other movie — if you look closely at extras in background scenes, some of them don't wear any makeup at all. But they're terrifying! Makeup doesn't always have to be gory or crazy-looking to be scary."

Adds Mike Marino: "Jim typically doesn't use heavy effects in his movies, so going down the path of practical effects and horror makeup was a first for him. With effects movies, you need heavy planning and a lot of pre-production work. He was relying on us to help him understand how to pull things off."

Opting against prosthetic makeup for Iggy Pop, the makeup team paled out his skin to bring out his bone structure, organically decaying his face in order to keep his features recognizable. "He has an incredible face and skull," says Marino. "He didn't require much beyond paint on his face, in addition to some veining and crusting effects. This kind of dialed-down zombie you could only do on someone like Iggy Pop."

Sara Driver's makeup strategy was even more simple, using organic colors and textures and various glazing gels and sprays to keep her retro beauty intact. "Sara's character died in the early '70s, so we played with blue eye shadow and false eyelashes, naturally sculpting her features in a broken-up, crackled way," says Chin. "I added a little blossom of color on her cheeks to shape her cheekbones." For rotting teeth, Chin turned to a company called Mouth Effects, specializing in oral enhancements.

Pop's imposing physicality was made rigid and unsettling in the scene through a full-body latex airbrushing courtesy of Mike Fontaine, who sprayed the performer's body from head to toe, requiring Pop to sit motionless in the makeup trailer with his arms in the air for long stretches of time. Explains Pop of the process: "Jim told the makeup department, 'Iggy looks too healthy to be a zombie, you need to rough him up. They swoop in and surround you like a coven, covering you with makeup for an hour or two in the chair. Then comes the latex spray paint and you start to feel like a character in an Edgar Allan Poe story. There's gunk in your hair and eyes, crud on your clothing, fake blood everywhere."

Prior to production, the Prosthetic Renaissance team held several meetings on the subject of flesh eating — specifically what materials they could use to replicate the effect of zombies eating human body parts on camera. Says Mike Marino "Jim wanted to show Iggy chewing on intestines, so we arrived on set with a water cooler stuffed with real sausage, along with barbecue sauce for blood and soft banana chunks resembling fatty flesh —this was in 100 degree weather, mind you."

Driver eats the flesh of a diner employee played by Eszter Balint, who appeared in *Stranger Than Paradise* in 1984, which Driver, then in her mid-20s, had produced. During filming, the ghoulish scene stretched out for what seemed like an eternity, with Driver eating fake guts out of Balint's ravaged

corpse, tailor made by the Prosthetic Renaissance team. "Jim didn't call cut, so I kept eating poor Eszter," says Driver.

A FLURRY OF ZOMBIES

Turning out Pop and Driver for the first big zombie scene in *The Dead Don't Die* was one thing — the zombie apocalypse was something else altogether. As the film progresses into a full-blown eruption of the undead, the makeup, hair and costume teams had their work cut out for them, requiring close coordination and cooperation as they feverishly styled and dressed multiple zombies in rapid succession.

"There were days when we had 20 people getting made up in the makeup trailer at once, it was intense," says Fontaine. "We were using a lot of layering material, including paint, but we found shortcuts for creating the black crust effects Jim wanted, including coffee grounds mixed with glue, using paintbrushes to lather it thick across the actors' bodies and faces."

Adds Marino: "It was a challenge coordinating how many zombies we could get ready in a short window of time, becoming like a game of push and pull — we were trying to give Jim what he wanted, quickly, while working as hard as we could to make the zombies look good aesthetically."

Working with scores of extras, each of whom had to be quickly zombified in an assembly-line process, alongside many in the central cast, Judy Chin and her staff of three assistants were tasked with turning out dozens of looks to be filmed in the punishing summer heat — when makeup is stubbornly resistant to human skin.

"If you're not a real painter, it's a challenge to make someone look organically dead," says Chin. "It seems like something that would be easy to do — hollowing out the eyes and the cheekbones and painting the face to make the actor look gaunt and dead. But it's hard to make someone over using just paint to shape the contours of their bone structure, without

making it look like a contour. Our job was to make the zombies look like a makeup artist *hadn't* been there."

FINDING CENTERVILLE

The Dead Don't Die filmed in Upstate New York during July and August of 2018. Prior to production, location manager Jeff Brown met with Jarmusch and Alex DiGerlando to find a location for Centerville that was reasonably close to New York City — but could also serve as the proverbial three-cop town.

“We were looking for a town that was both graphic and specific, something that stood out immediately”, says Brown. “We had to know right away that a location was a police station or a motel. ”

After two weeks of scouting and finding nothing suitable in the leafy, tony suburbs of nearby Rockland and Westchester counties, Brown and his team canvassed the next round of counties hoping to find something more quaint and rural.

"If there were buildings over three stories, that would kill the town for us," says Brown. "If it was too built up, or modern, with chain stores in the vicinity, it wouldn't work at all."

At the suggestion of the Hudson Valley Film Commission, they combed Ulster, Delaware, Dutchess, Sullivan, Greene and Orange counties, many of which contained small villages and rural farmland. With help from the HVFC and Google Maps, the locations team narrowed it down to 15 towns.

On a subsequent scout, with Jarmusch, Brown, Elmes, DiGerlando and producer Carter Logan in attendance, the team came upon the village of Fleischmanns, located near Middletown in predominantly mountainous Delaware County, containing a population of only 322 people. The last film production to shoot there was the Christian Slater-starring indie *Julian Po*, which wrapped in 1997. The small village, located in the Catskills, 20 miles

outside Woodstock and far from any interstate, was eager to accommodate the modest-sized production.

"In the script, Centerville is a small town with a diner, a hardware store and a police station but there aren't that many towns left that are as small and quaint as we needed ours to be," says Brown. "The village of Fleischmanns worked for us because it has a main street with businesses and storefronts, but also houses opening up into farmland beyond."

The small downtown area made it easy to control the zombies as they walk around in great numbers toward the end of the film, and assorted buildings in the vicinity of the village's main drag included a police station (created by the production in an empty storefront), motel, and farm. Apart from the diner scenes and gas station, the filmmakers had found almost everything they required, location-wise, in one small village in Delaware County. Best of all, Fleischmanns and its environs held a population of local residents who were willing and eager to be made up as zombie extras in the punishing August heat.

With the location secured, DiGerlando built interiors for the funeral home where Swinton's Zelda Winston embalms corpses and practices martial arts, in a strange cross between a Victorian house and a pan-Asian house of worship. He built Hank Thompson's hardware store from scratch, packing intricate details into a small space for a key scene in which zombies attack Danny Glover and Caleb Landry Jones, barricaded inside.

Set decorator Kendall Anderson combed the region for hardware stores that were going out of business so the production could buy up liquidated inventory and create a meticulous replica of a small-town hardware store. Also built from scratch was the police-station interior, containing three desks and two very anachronistic-looking jail cells, one of which accommodates Carol Kane in a memorable scene before she is decapitated.

GHOSTS INSIDE A DREAM

While the film is intended to be fully left to the viewer's own interpretation, those looking for an overarching theme in *The Dead Don't Die* might look at the movie's indelible and rueful title song, written by GRAMMY-winning country singer Sturgill Simpson, whose evocative and melancholy lyrics echo the story at large, and the American story in particular as it plays out in these unnerving times.

It's a song about apathy, indifference and impermanence in a rapidly changing world, as characters grapple with dwindling freedoms and free will, as though each of us were zombies lurching toward creature comforts from our past. "There's a cup of coffee waiting on every corner," laments Simpson in the song. "Someday we're gonna wake up and find the corner's gone."

Jarmusch, a true Simpson fan dating back to the singer-songwriter's 2013 debut album, *High Top Mountain*, reached out to the prolific performer early on in his writing process, wanting a song that could be played repeatedly in the film to underscore the story's larger themes. Among other references, the hipster characters, led by Selena Gomez, are seen purchasing a CD copy of the song from convenience-store clerk Caleb Landry Jones, while Adam Driver's Ronald Peterson name-checks the track during a drive through Centerville with Police Chief Robertson.

Jarmusch's sole request of the songwriter, after sending him the script, was that the song was conceived in the classic-country mid-century style, bearing the title of the screenplay he had written. "'The Dead Don't Die' is a beautiful jewel of a song, as though it was made in 1961 and somehow got lost in the cracks of history," says Jarmusch, whose band SQUËRL provides the film's atmospheric non-diegetic score. "It's the only source music in the entire film,

and we hear the song in part about five or six times over the course of the movie."

Simpson's poignantly evocative song, with its classic country instrumentation and heartfelt vocals, underlines the ephemeral nature of our lives, and implores us to wake up and pay attention to the details around us. "There'll be old friends walking 'round in a somewhat familiar town," Simpson concludes, "that you once saw when you looked up from your phone."

ABOUT THE FILMMAKER

Jim Jarmusch (Director, Screenwriter) was born in Akron, Ohio, and lives and works in New York. Films include *Permanent Vacation* (1980), *Stranger than Paradise* (1984), *Down by Law* (1986), *Mystery Train* (1989), *Night on Earth* (1991), *Dead Man* (1995), *Year of the Horse* (1997), *Ghost Dog: The Way of the Samurai* (1999), *Coffee and Cigarettes* (2003), *Broken Flowers* (2005), *The Limits of Control* (2009), *Only Lovers Left Alive* (2013), *Paterson* (2016), *Gimme Danger* (2016), *The Dead Don't Die* (2019) and the short film "Int. Trailer. Night." (2002).

ABOUT THE CAST

Bill Murray (Cliff Robertson) needs no introduction. His recent work includes *Zombieland: Double Tap*, *Isle of Dogs*, *Ghostbusters* (2016), *The Jungle Book*, and *A Very Murray Christmas*. He is currently filming *The French Dispatch* for Wes Anderson, and will next film *On the Rocks* for Sofia Coppola.

Adam Driver (Ronnie Peterson) currently can be seen starring in the first Broadway revival of Michael Mayer's *Burn This*, opposite Keri Russell. His performance as 'Pale' has earned a Drama League Award nomination for Distinguished Performance and a Tony nomination for Best Performance by an Actor in a Leading Role in a Play.

This fall, Driver has writer and director Scott Z. Burns' *The Report*, in which he portrays 'Daniel Jones.' The film focuses on the CIA's use of torture in the aftermath of 9/11. Amazon is slated to release the film theatrically on September 20, 2019. Following that, he has Noah Baumbach's *Untitled Noah Baumbach Project*, alongside Scarlett Johansson in a story that follows a couple's divorce. Lastly, he has J.J. Abrams' *Star Wars: The Rise of Skywalker*. Disney will release the film December 20, 2019.

Most recently, Driver co-starred in Spike Lee's *BlacKkKlansman*, alongside John David Washington. For his portrayal, he received numerous accolades,

including Academy Award, BAFTA, Golden Globe and Screen Actors Guild nominations in the category of Best Supporting Actor.

Film credits include Terry Gilliam's *The Man Who Killed Don Quixote*; Rian Johnson's *Star Wars: The Last Jedi*; Steven Soderbergh's *Logan Lucky*; Martin Scorsese's *Silence*; Jim Jarmusch's *Paterson*; Jeff Nichols' *Midnight Special*; J.J. Abrams' *Star Wars: The Force Awakens*; Shawn Levy's *This Is Where I Leave You*; Noah Baumbach's *While We're Young* and *Frances Ha*; Saverio Costanzo's *Hungry Hearts*, for which he received the Venice International Film Festival's Volpi Cup; John Curran's *Tracks*; Joel and Ethan Coen's *Inside Llewyn Davis*; Steven Spielberg's *Lincoln*; and Clint Eastwood's *J. Edgar*.

Television credits include HBO's critically acclaimed series from Lena Dunham, "Girls." His performance in the show garnered him three consecutive Emmy® nominations for Outstanding Supporting Actor in a Comedy Series.

Past Broadway credits include *Man and Boy* (dir. Maria Aitken), opposite Frank Langella, as well as *Mrs. Warren's Profession* (dir. Doug Hughes) opposite Cherry Jones. Off-Broadway, he starred in John Osborne's *Look Back in Anger* (dir. Sam Gold), which earned him the Lucille Lortel Award for Outstanding Featured Actor. Prior to that, he took the stage as Louis Ironson in The Signature's revival of Tony Kushner's *Angels in America* (dir. Michael Greif).

Driver is a Juilliard graduate and is a former Marine who was with 1/1 Weapons Company at Camp Pendleton, CA. He is also the co-founder of the non-profit Arts in the Armed Forces.

Tilda Swinton (Zelda Winston) started making films with the director Derek Jarman in 1985, with *Caravaggio*. They made seven more films together, including *The Last of England*, *The Garden*, *War Requiem*, *Edward II* (for which she won the Best Actress award at the 1991 Venice International Film Festival), and *Wittgenstein*, before Mr. Jarman's death in 1994. She gained wider international recognition in 1992 with her portrayal of *Orlando*, based on the novel by Virginia Woolf under the direction of Sally Potter.

She has established rewarding ongoing filmmaking relationships with Lynn Hershman Leeson, John Maybury, Jim Jarmusch — including *Only Lovers Left Alive* — Joel and Ethan Coen, Lynne Ramsay (*We Need to Talk About Kevin*), Erick Zonca (*Julia*) and Luca Guadagnino (*I Am Love*, *A Bigger Splash*) with whom she most recently collaborated on *Suspiria*.

Tilda also worked with Bong Joon Ho on the international hits *Snowpiercer* and *Okja* and has featured in the critically acclaimed comedy *Trainwreck*, from Amy Schumer, directed by Judd Apatow, and the Marvel Studios blockbuster *Doctor Strange*. She received both the BAFTA and Academy Award for Best Supporting Actress of 2008 for Tony Gilroy's *Michael Clayton*.

Tilda has just finished shooting with Wes Anderson on *The French Dispatch* — their fourth film together — and will go on to work with Apichatpong Weerasethakul in the Summer to shoot *Memoria*, as well as the second part of *The Souvenir* with Joanna Hogg.

Swinton is the mother of twins and lives in the Scottish Highland.

Chlöe Sevigny (Mindy Morrison) is an Academy Award-nominated and Golden Globe-winning actress who is known for her groundbreaking work across film, television and theatre.

Sevigny has spent her career working with innovative and revolutionary filmmakers and artists including Lars von Trier, Jim Jarmusch, Mary Harron, David Fincher and Whit Stillman. She continues that work with several upcoming projects. Currently showing on Hulu is "The Act," a true-crime anthology series written by Michelle Dean and Nick Antosca and directed by Laure de Clermont-Tonnerre (*Mustang*). "The Act" tells the true story of Gypsy Blanchard, a girl (Joey King) trying to escape the toxic relationship she has with her overprotective mother, played by Patricia Arquette. Her quest for independence opens a Pandora's box of secrets, one that ultimately leads to murder. Chlöe plays Mel, who serves as the moral compass in the story.

Sevigny has now made the move into directing with three short films: "Kitty," which made an extremely successful debut in the 2016 Cannes Film Festival, and a second short entitled "Carmen," which proved equally successful at the 2017 Venice Film Festival. She is currently in post-production on the third, entitled "White Echo," about a young woman's relationship to her power.

Recent past projects include *Lizzie*, which premiered at Sundance 2018 after being developed and produced by Sevigny. The film, in which she starred with Kristen Stewart, was released by Roadside Attractions in September 2018; *Lean On Pete*, directed by Andrew Haigh, which was released domestically in May 2018 by A24. Sevigny co-starred with Steve Buscemi in the coming-of-age story starring Charlie Plummer, based on the acclaimed novel by Willy Vlautin; *Golden Exits*, directed by Alex Ross Perry; Oren Moverman's *The Dinner*; and Miguel Arteta's *Beatriz at Dinner*. The critically acclaimed television series "Bloodline" recently aired its third and final season on Netflix.

On stage, Sevigny was most recently seen in the New Group's *Downtown Race Riot* written by Seth Zvi Rosenfeld and directed by Scott Elliot. Sevigny was previously seen in The New Group's productions of *What the Butler Saw* and *Hazelwood Junior High*.

Filming was recently completed on *Queen & Slim*, directed by Melina Matsoukas and written by Lena Waithe, with the original idea by James Frey. The film stars Daniel Kaluuya and Jodie Turner-Smith in the story of a black man and black woman on a first date that goes awry after the two are pulled over by a police officer at a traffic stop. Chloë's character plays a pivotal role in deciding their fate. The film will be released in the U.S. by Universal on November 27, 2019.

Chloë's third directorial effort, "White Echo," will make its world premiere in Competition at the 2019 Cannes Film festival. The second of Chloë's shorts to premiere at Cannes, the film explores a woman's relationship to her power. The film is the only by an American in the Shorts Competition and is one of eleven films selected from a pool of over 4000 submissions.

Sevigny has also appeared in many celebrated indie and cult-favorite films including *The Last Days of Disco*, *American Psycho*, *Gummo*, *Dogville*, *Party Monster*, *Broken Flowers* and *Love & Friendship*, and has appeared in television hits such as "American Horror Story," "Portlandia" and "Big Love," for which she won a Golden Globe.

Sevigny made her film debut in the controversial *Kids*, directed by Larry Clark and written by Harmony Korine. For her performance in Kimberly Peirce's *Boys Don't Cry*, Chloë received nominations for the Academy Award and the Golden Globe, among many others. She makes her home in New York.

Selena Gomez (Zoe) began making the transition on the big screen from young actress to adulthood with such films as the much talked about Harmony Korine's *Spring Breakers*. The film premiered at the Venice Film Festival to critical acclaim while Gomez's performance was singled out as a "breakout." She appeared in the Academy Award-nominated film *The Big Short*, opposite Brad Pitt and Ryan Gosling, as well as in *The Fundamentals of Caring* alongside Paul Rudd. The latter film premiered at the 2016 Sundance Film Festival and Gomez was named one of "The 20 Best Performances of Sundance 2016" by *New York Magazine*. Other credits include: *Rudderless*, *Neighbors 2* and the James Franco-directed *Indubious Battle*. Gomez has added producer to her impressive list of credits serving as an executive producer of the hit Netflix original series "13 Reasons Why."

As a recording artist, Selena has sold over 65 million tracks worldwide. Most recently she collaborated with DJ Snake, Ozuna and Cardi B on the enormous global hit "Taki Taki," which became one of the fastest videos to reach over 100 million views. Her previous five singles, "It Ain't Me" with Kygo, "Bad Liar," "Fetish," "Wolves," and "Back to You," garnered enthusiastic reviews. *Entertainment Weekly* praised Gomez for making "the most unexpected pop music of the year" while *Rolling Stone* proclaimed "Bad Liar" as "smart and streamlined." At the end of 2017 Gomez was named among *Billboard's* "Women of the Year." In 2015, Gomez released her critically acclaimed album *Revival*. The first three singles off the album, "Good For You," "Same Old Love" and "Hands to Myself," went to Number One on the US Top 40

chart. Gomez joined an elite group, becoming only the sixth female artist to have at least three songs from one album reach the top position since the chart launched in 1992.

Caleb Landry Jones (Bobby Wiggins) was named one of Ten Actors to Watch by both *Variety* and *The Hollywood Reporter*. He is currently shooting *Bios*, opposite Tom Hanks and directed by Miguel Sapochnik. He recently wrapped on *The Outpost*, directed by Rod Lurie and co-starring Scott Eastwood and Orlando Bloom. Prior to that, he had roles in Lone Scherfig's new project *The Kindness of Strangers*, which opened this year's Berlin Film Festival. His film *Friday's Child*, directed by A.J. Edwards, premiered at SXSW last year. Caleb can be seen in Martin McDonagh's Oscar-nominated *Three Billboards Outside Ebbing, Missouri*, opposite Frances McDormand and Sam Rockwell, for which Caleb was a recipient of both the SAG Award and Critics Choice Award for Best Ensemble. Caleb also co-starred in Jordan Peele's Oscar-nominated directorial debut *Get Out* for Blumhouse Pictures, as well as Doug Liman's *American Made*, opposite Tom Cruise, and Sean Baker's *The Florida Project*, opposite Willem Dafoe.

Caleb starred in *Antiviral*, which premiered at the Cannes Film Festival, had its North American premiere at Toronto and was released by IFC Films. He starred opposite Sarah Gadon and Malcolm McDowell in Brandon Cronenberg's directorial debut for which he won Best Canadian First Feature at Toronto, and for which Caleb's performance was cited as one of the best performances of 2012 by IndieWire, alongside the likes of Daniel Day Lewis, Joaquin Phoenix, Denis Lavant, and Michele Williams.

Caleb also co-starred in Josh and Bennie Safdie's *Heaven Knows What*, which was awarded the Tokyo Grand Prize at the Tokyo International Film Festival after premiering in Venice and screening at Toronto and New York. He also co-starred in *Queen and Country* for director John Boorman, which premiered at the 2014 Cannes Film Festival, and was featured in John Slattery's directorial debut, *God's Pocket*, with Philip Seymour Hoffman.

Other films Caleb is featured in include Gerardo Naranjo's English-language debut, *Viena and the Fantones*, opposite Dakota Fanning and Evan Rachel

Wood; Roland Emmerich's *Stonewall*; and John Michael McDonagh's film *War on Everyone*, opposite Theo James and Michael Pena.

Caleb starred opposite Saoirse Ronan, Gemma Arteton and Sam Riley in Neil Jordan's *Byzantium*, released by IFC Films, in which he played a young man dying of leukemia and struggling with his mortality. He also co-starred in Fox's summer blockbuster *X-Men: First Class* and in Universal's box-office hit *Contraband* opposite Mark Wahlberg and Kate Beckinsale.

Steve Buscemi (Farmer Miller) has built a career out of portraying some of the most unique and unforgettable characters in recent cinema. Buscemi has won an Independent Spirit Award, The New York Film Critics Award, and was nominated for a Golden Globe Award for his role in MGM's *Ghost World*, directed by Terry Zwigoff, co-starring Thora Birch and Scarlett Johansson. He was also nominated for a Best Supporting Actor Emmy for his role as Tony Blundetto in Season Five of "The Sopranos," and received Guest Actor Emmy nominations for his appearances on NBC's "30 Rock" and IFC's "Portlandia." He was nominated for a Lola, from the German Film Academy Awards, for his work in *John Rabe*, which was directed by Academy Award-winning director Florian Gallenberger.

He starred in the HBO drama "Boardwalk Empire," which garnered him a Golden Globe Award, two Screen Actors Guild Awards, and two Emmy nominations.

Born in Brooklyn, New York, Buscemi began to show an interest in drama while in his last year of high school. Soon after, he moved to Manhattan to study acting with John Strasberg. There he and fellow actor/writer Mark Boone, Jr. began writing and performing their own theatre pieces in performance spaces and downtown theatres. This soon led to Steve being cast in his first lead role in Bill Sherwood's *Parting Glances* as a musician with AIDS.

Since this impressive breakout performance, Buscemi has become the actor of choice for some of the most respected directors in the business. His resume includes Martin Scorsese's *New York Stories*; Jim Jarmusch's *Coffee*

and Cigarettes and Mystery Train, for which he received an IFP Spirit Award Nomination; Alexandre Rockwell's *Somebody to Love*, and the 1992 Sundance Film Festival Jury Award Winner *In the Soup*; Quentin Tarantino's *Reservoir Dogs*, for which he received an IFP Spirit Award for his standout performance as Mr. Pink; the Coen Brothers' *Miller's Crossing*, *Barton Fink*, the Academy Award-winning *Fargo* and *The Big Lebowski*; *Twenty Bucks*; Tom DiCillo's *Double Whammy*, and his Sundance Film Festival award-winning *Living in Oblivion*, with Dermot Mulroney and Catherine Keener; *Desperado*; *Things to Do in Denver When You're Dead*; Robert Altman's *Kansas City*; John Carpenter's *Escape from L.A.* with Kurt Russell; Jerry Bruckheimer Productions' *Con Air* and *Armageddon*; Stanley Tucci's *The Imposters*; the HBO telefilm *The Laramie Project*; *Love in the Time of Money*; Tim Burton's *Big Fish*; Michael Bay's *The Island*; Terry Zwigoff's *Art School Confidential*; *I Now Pronounce You Chuck and Larry* with Adam Sandler; *I Think I Love My Wife* with Chris Rock; and numerous cameo appearances in films such as *Rising Sun*, *The Hudsucker Proxy*, *Big Daddy*, *Pulp Fiction*, and *The Wedding Singer*.

Buscemi's recent screen credits include Miguel Arteta's *Youth in Revolt*; Oren Moverman's directorial debut, *The Messenger*; *Rampart*; *The Incredible Burt Wonderstone*, opposite Steve Carell and Jim Carrey; *Grown Ups 2*, opposite Adam Sandler; *Time Out of Mind*; and *Norman*, from director Joseph Cedar.

Buscemi has provided the voices for characters in many animated features including Pixar's *Monsters, Inc.* and *Monsters University*, as the voice of Randall Boggs; Columbia Pictures' *Final Fantasy* and *Charlotte's Web*, as the voice of Templeton the Rat. He was the voice of Nebbercracker in Sony Pictures' Oscar-nominated film *Monster House*, executive produced by Steven Spielberg and Robert Zemeckis; and the voice of Scamper in MGM's *Igor*, opposite John Cusack. His other voice credits include *G-Force*, produced by Jerry Bruckheimer for Disney; and Columbia Pictures' *Hotel Transylvania*, *Hotel Transylvania 2* and *Hotel Transylvania 3: Summer Vacation*, as the voice of Wayne. He was heard opposite Alec Baldwin in the DreamWorks Animation film *The Boss Baby*, which was nominated for an Academy Award in 2018.

In addition to his talents as an accomplished actor, Buscemi has proven to be a respected writer and director. His first project was a short film entitled "What Happened to Pete," which was featured at several film festivals including Rotterdam and Locarno, and which aired on the Bravo network.

He marked his full-length feature-film directorial debut with *Trees Lounge*, which he also wrote and starred in. The film, which co-starred Chloë Sevigny, Sam Jackson and Anthony LaPaglia, made its debut in the Directors' Fortnight at the 1996 Cannes Film Festival, and was nominated for an Independent Spirit Award. Buscemi's second feature as a director, *Animal Factory*, told the story of a young man sent to prison for an unjustly harsh sentence who eventually becomes a product of his environment. The film, based on a book by Edward Bunker, starred Willem Dafoe and Edward Furlong and premiered at the 2000 Sundance Film Festival.

IFC released his third directorial feature, *Lonesome Jim*, a comedy-drama about a dysfunctional family, starring Casey Affleck and Liv Tyler. It was named one of the year's top ten independent films by the National Board of Review, and was nominated for the Grand Jury Prize at the Sundance Film Festival.

In 2007, Sony Pictures Classics released *Interview*, which Buscemi also co-wrote, directed, and starred in, opposite Sienna Miller. This Theo Van Gogh remake premiered at the Sundance Film Festival that same year.

In *A Good Job: Stories of the FDNY*, a film by Oscar-nominated director Liz Garbus and Buscemi (a former New York City firefighter) for HBO, Buscemi explores what it's like to work in one of the most demanding fire departments in the world, where going to work means risking it all. From old New York to the post-9/11 landscape, the film reveals the immense mental and physical toll that firefighting takes on individuals, and on the community borne out of sharing an incredible responsibility.

Buscemi's directing work also includes numerous television credits, including HBO's "Homicide: Life on the Street," for which he was nominated for a DGA Award, and HBO's "The Sopranos," for which he was nominated for an Emmy

and DGA Award for directing the "Pine Barrens" episode during the third season. He has directed episodes of the Emmy Award-winning show "30 Rock," Showtime's critically acclaimed drama "Nurse Jackie," starring Edie Falco, IFC's "Portlandia," as well as the Netflix series "The Unbreakable Kimmy Schmidt" and "Love."

Buscemi started a New York-based independent film and television production company in 2008 called Olive Productions, with actor/director Stanley Tucci and producer Wren Arthur. The company produces an eclectic array of TV projects as well as narrative and documentary films. Using its combined and extensive experience, the company's mandate is to tell stories with great characters, humor and compassion. Olive recently signed a multi-year overall television first-look deal with global indie Entertainment One.

"Park Bench with Steve Buscemi" is a critically acclaimed and award-winning web series for AOL, produced by Olive Productions and Radical Media. The show features Buscemi and his titular bench in a variety of locations throughout his hometown, talking to everyday New Yorkers as well as celebrity friends. The show earned an Emmy for Outstanding Short Film Variety Series in 2016.

In the fall of 2015, New York City mayor Bill de Blasio appointed Buscemi as a member of the Cultural Affairs Advisory Commission. The Commission, comprised of appointees from a diverse array of cultural and artistic organizations and practices, advises Mayor de Blasio and Commissioner of Cultural Affairs Tom Finkelpearl on issues impacting New York City's cultural community.

In 2016, Buscemi co-starred in the critically acclaimed web series "Horace and Pete" as well as in Joseph Cedar's film *Norman*. He was most recently seen co-starring in Armando Iannucci's political satire *The Death of Stalin*, and in *Lean On Pete*, from director Andrew Haigh. His performance in the film earned him a British Independent Film Award nomination in the Best Supporting Actor category. He also co-starred opposite Andrea Riseborough in the feature film *Nancy*, written and directed by Christina Choe, and appeared in Channel 4 (UK) and Amazon Prime's anthology series "Philip K.

Dick's Electric Dreams." He currently co-stars opposite Daniel Radcliffe in the TBS anthology comedy series "Miracle Workers," executive produced by Lorne Michaels.

Tom Waits (Hermit Bob) is an internationally recognized singer-songwriter, performer, composer, film and theater actor, and poet. In a career that spans decades, he has received, among other recognitions, an Academy Award nomination for best song score, a Golden Globe Award for best ensemble cast, a literary PEN Award, multiple Grammy Awards and nominations, and an induction into the Rock and Roll Hall of Fame. Aside from his singular voice, Waits' 20-plus albums are recognized for their unusual orchestrations and arrangements of popular European and American song forms that include everything from jazz, folk, and blues to cabaret, field hollers, and spoken word. Waits has appeared in over 20 films including *Ironweed*, *Bram Stoker's Dracula*, *Down by Law*, *Short Cuts*, *The Book of Eli*, *The Imaginarium of Dr. Parnassus*, and *Seven Psychopaths*, working with auteur directors like Jim Jarmusch, Terry Gilliam, Francis Ford Coppola, Hector Babenco, Martin McDonough, Robert Altman, and the Coen Brothers.

Sara Driver (Coffee Zombie) adapted, produced and directed the film version of Paul Bowles' short story, *You Are Not I* (1982). The film was lost for many years and then rediscovered among Bowles' belongings. It was awarded a restoration grant by the Women's Film Preservation Fund via NYWFT and selected and shown in the Masterworks section of the New York Film Festival 2011.

Her first feature film *Sleepwalk* (1986) won the prestigious Prix Georges Sadoul given by the French Cinémathèque. It was the opening night film for the 25th Anniversary of the Semaine de la Critique at Cannes and won the Special Prize at the Mannheim Film Festival. In 1993, her second feature *When Pigs Fly*, starring Marianne Faithfull and Alfred Molina, premiered in competition at the Locarno Film Festival.

Driver's other film credits include serving as producer on Jim Jarmusch's *Permanent Vacation* and *Stranger Than Paradise*, Tom Waits music video "It's All Right With Me" and as co-producer of *Uncle Howard* by Aaron

Brookner. Driver also taught directing at New York University's Graduate Film School (1996-98).

Her most recent film is the 2017 documentary *Boom For Real: The Late Teenage Years of Jean-Michel Basquiat*.

Danny Glover (Hank Thompson), as an actor, producer and humanitarian, has been a commanding presence on screen, stage and television for more than 30 years. As an actor, his film credits range from the blockbuster *Lethal Weapon* franchise to smaller independent features, some of which Glover also produced. In recent years he has starred in an array of motion pictures including the critically acclaimed *Dreamgirls* directed by Bill Condon and in the futuristic *2012* for director Roland Emmerich. In addition to his film work, Glover is highly sought after as a public speaker, delivering inspirational addresses and moving performances in such diverse venues as college campuses, union rallies and business conventions.

Glover has gained respect for his wide-reaching community activism and philanthropic efforts, with a particular emphasis on advocacy for economic justice and access to health care and education programs in the United States and Africa. For these efforts Glover received a 2006 DGA Honor and was honored with a 2011 "Pioneer Award" from the National Civil Rights Museum. Internationally Glover has served as a Goodwill Ambassador for the United Nations Development Program from 1998-2004, focusing on issues of poverty, disease and economic development in Africa, Latin America and the Caribbean. Glover was presented in 2011 with the prestigious *Medaille des Arts et des Lettres* from the French Ministry of Culture and was honored with a Tribute at the Deauville International Film Festival. In 2014 Glover received an Honorary Doctorate of Humane Letters from the University of San Francisco. Currently Glover serves as UNICEF Ambassador.

In 2005, Glover co-founded New York-based Louverture Films with writer/producer Joslyn Barnes and more recent partners Susan Rockefeller and the Bertha Foundation. The company is dedicated to the development and production of films of historical relevance, social purpose, commercial value and artistic integrity. Among the films Glover has executive- or co-

produced at Louverture are the César-nominated *Bamako*, Sundance Grand Jury Prize and the Academy Award® and Emmy-nominated film *Trouble The Water*; the award-winning *The Black Power Mixtape 1967-1975* and *Concerning Violence*; Sundance Grand Jury Prize winner *The House I Live In*; Cannes Palme d'Or winner *Uncle Boonmee Who Can Recall His Past Lives*; the Academy Award® nominated and Emmy winning *Strong Island*; *ZAMA* by Lucrecia Martel, and this year's Oscar® nominated documentary *Hale County This Morning, This Evening* by RaMell Ross; and Oscar® nominated Best Foreign Language Film *Capernaum* by Nadine Labaki.

A native of San Francisco, Glover trained at the Black Actors' Workshop of the American Conservatory Theatre. It was his Broadway debut in Fugard's *Master Harold...and the Boys* that brought him to national recognition and led director Robert Benton to cast him in his first leading role in 1984's Academy Award-nominated (for Best Picture) *Places in the Heart*. The following year Glover starred in two more Best Picture nominated films: Peter Weir's *Witness* and Steven Spielberg's *The Color Purple*. In 1987 Glover partnered with Mel Gibson in the first *Lethal Weapon* film and went on to star in three hugely successful *Lethal Weapon* sequels. Glover starred in *The Royal Tenenbaums* and *To Sleep With Anger*, which he executive produced and for which he won an Independent Spirit Award for Best Actor.

On the small screen, Glover won an Image Award, a Cable ACE Award and earned an Emmy nomination for his performance in the title role of the HBO Movie *Mandela*. He has also received Emmy nominations for his work in the acclaimed miniseries *Lonesome Dove*, the telefilm *Freedom Song*, and as a director he earned a Daytime Emmy nomination for Showtime's *Just a Dream*. Glover also appeared in the HBO Original Movie *Muhammad Ali's Greatest Fight*.

Glover starred in *Mr. Pig* which had its debut at the 2016 Sundance Film Festival and which now appears on Netflix. Co-starring Maya Rudolph, *Mr. Pig* was filming entirely on location in Mexico and is a tour de force for him.

Glover starred in *Almost Christmas* for Universal Studios. He was also seen in *Rage* co-starring Nicolas Cage, *Beyond the Lights* and the independent *Complete Unknown*.

Most recently he co-starred in the highly acclaimed feature film *The Old Man & The Gun*, opposite Robert Redford; and in *Proud Mary*, opposite Taraji P. Henson; *Come Sunday* with Chewitel Ejiofor; *Jumanji: Welcome to the Jungle*, co-starring Dwayne Johnson, Jack Black and Danny Devito; *Sorry to Bother You*, with Lakeith Stanfield and Tessa Thompson; and *The Last Black Man in San Francisco*, directed by Joe Talbot, which won the Best Director prize at the 2019 Sundance Film Festival.

Carol Kane is an Academy Award nominated and two-time Emmy-winning actor who most recently can be seen as Lillian Kaushtupper on the hit Netflix series "Unbreakable Kimmy Schmidt." *The New York Times* raves: "... the great comic actress Carol Kane is as vital and dirty-funny as ever..." She is currently shooting the new Nazi-hunting Amazon series "The Hunt," with Al Pacino.

Kane owes her film debut to Mike Nichols in *Carnal Knowledge*. She was nominated for an Academy Award for Best Actress for her performance in Joan Micklin Silver's film *Hester Street*. Other films include: *Wedding in White* co-starring with Donald Pleasance; *The Last Detail* for director Hal Ashby; *Dog Day Afternoon* for director Sidney Lumet; *Annie Hall*, directed by Woody Allen; *The Lemon Sisters*, co-starring Diane Keaton and Kathryn Grody; *The Princess Bride*, directed by Rob Reiner; *Scrooged*, directed by Richard Donner; *My Blue Heaven*, written by Nora Ephron; *Racing with the Moon*, starring Sean Penn and Nicolas Cage; *Addams Family Values*; *When a Stranger Calls*; *Flashback*, starring Dennis Hopper; *The World's Greatest Lover*, co-starring Gene Wilder; and *The Muppet Movie*. Independent films include Steve Buscemi's *Trees Lounge*; Cindy Sherman's *Office Killer*; Mike Birbiglia's *Sleepwalk with Me*; and *Clutter*.

Kane made her theatrical debut in the 1966 production of *The Prime of Miss Jean Brodie*, starring Tammy Grimes. Since then she has appeared on the New York stage both On- and Off-Broadway. Plays include Beth Henley's

Family Week and *The Debutante Ball*. She co-starred with Gena Rowlands in *A Woman of Mystery*, written and directed by John Cassavetes. At Lincoln Center for Joe Papp her performances include *The Tempest* and *Macbeth*. Plays at Mr. Papp's Public Theatre include: *Wasp* and *Other Plays* by Steve Martin. She starred alongside Shelley Winters on Broadway in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*.

In addition, Kane has been seen on Broadway and in Los Angeles starring as Madame Morrible in *Wicked*. She was seen as Gingy in Nora and Delia Ephron's Off-Broadway hit *Love, Loss, and What I Wore*; in the Broadway production of *Harvey* at the Roundabout; and in Ian Rickson's West End production of *The Children's Hour*, with Keira Knightly, Elisabeth Moss and Ellen Burstyn. Television work includes her arc on Fox's hit "Gotham" as the Penguin's mother, Gertrude Kapelput. She first shined on the small screen as Simka, wife of Latka (Andy Kaufman) on the television series "Taxi" for which she won two Emmy Awards. Additional TV credits include "Pearl," "All is Forgiven," "Seinfeld" and "Chicago Hope," (where she garnered another Emmy nomination), and "Girls"; she was also seen as Richard Belzer's ex-wife on "Law & Order: SVU."

Iggy Pop (Coffee Zombie) is widely acknowledged as one of the most dynamic stage performers of all time, pre-figuring both '70s punk and '90s grunge. There's a reason why many consider Iggy Pop the godfather of punk—every single punk band of the past and present has either knowingly or unknowingly borrowed a thing or two from him and his late '60s/early '70s band, The Stooges. He has built a legendary career filled with both critical acclaim and fanatic cult success.

There are never-ending migrations back to the Stooges' three seminal LPs, starting out with the classic self-titled debut from 1969; 1970's *Funhouse*; and 1973's *Raw Power*, while some of Iggy's iconic solo albums include *Lust for Life*, *The Idiot*, *New Values*, *Zombie Birdhouse*, *Blah Blah Blah*, *Brick by Brick*, *American Caesar* and the more recent *Skull Ring*. The first two of his solo albums were produced by David Bowie, a collaboration widely discussed as one of the most epic musical alliances. Some of those albums produced anthemic songs like "The Passenger" and commercially successful

collaborations like "Candy" (with Kate Pierson) and hits features in cult movies, including "Lust for Life," "Repo Man" and "In the Death Car."

In 2016, Iggy and the Stooges were inducted into the Rock and Roll Hall of Fame.

Iggy made a welcome solo return in 2016 with his Post Pop Depression album, a singular work that stands proudly alongside past releases. Post Pop Depression was nominated for a GRAMMY Award in the Best Alternative Music Album category. A documentary on the making of the album and the subsequent tour, American Valhalla, hit movie theatres in 2017.

2016 marked the release of Gimme Danger, the much-anticipated documentary on Iggy and the Stooges by Jim Jarmusch, followed by Jeff Gold's book Total Chaos, encapsulating the rise and fall of the band.

Iggy's various film work gathered momentum in 2017. For his song "Gold," in collaboration with Danger Mouse, he received a Golden Globe nomination. To Stay Alive: A Method, a movie with Michel Houellebecq, was screened to critical claim at several film festivals; Iggy also worked with Oneohtrix Point Never on the soundtrack for the Safdie Brothers' movie Good Time, which won the Soundtrack Award at the 2017 Cannes Film Festival.

Pop continues to host his popular weekly radio show "Iggy Confidential" on BBC6 Music, introducing new music to generations of open-minded listeners. In early 2019, Iggy produced the four-part documentary series PUNK for Epix.

His film roles include *Song to Song*, *The Sandman*, *Blood Orange*, *Art House*, *Tank Girl*, *Coffee and Cigarettes*, *Dead Man*, *The Crow: City of Angels*, and *Snow Day*.

ABOUT THE FILMMAKERS

Joshua Astrachan (Producer) co-founded Animal Kingdom in 2012, the film and television production company under whose banner he produced Jim Jarmusch's *Paterson* (2016), executive produced David Robert Mitchell's *It Follows* (2014) and produced Destin Daniel Cretton's acclaimed *Short Term 12* (2013). Other recent credits include Adam Leon's *Tramps* and Joachim Trier's *Louder Than Bombs*. Prior to founding Animal Kingdom, Astrachan had the privilege of working with the legendary American film director Robert Altman for the better part of a decade: as co-producer on the Academy-Award winning and seven-time Oscar-nominated *Gosford Park* (2001) and producer on *The Company* (2003) and Altman's last film, *A Prairie Home Companion* (2006).

Carter Logan (Producer, Composer) is a film producer and musician originally from Rockford, Illinois. Since the 2004 film *Broken Flowers*, he has worked in close collaboration with renowned independent filmmaker Jim Jarmusch, currently running Jarmusch's production company in New York City. His various feature film-producing credits include *The Limits of Control* (2009), *Only Lovers Left Alive* (2013), *Paterson* (2016), and the Iggy & The Stooges documentary *Gimme Danger* (2016). Additionally, Logan executive produced Ron Mann's acclaimed new documentary, *Carmine Street Guitars* (2018). As a musician and composer, Logan is a member of the band SQÜRL. He recently contributed original music to the documentary *Boom For Real: The Late Teenage Years of Jean-Michel Basquiat*. His composing credits with SQÜRL include the original scores for the films *Only Lovers Left Alive*, *Paterson*, *Living the Light: Robby Müller*, and *The Dead Don't Die*.

Frederick Elmes (Director of Photography) began his long career as a cinematographer with his collaborations with David Lynch (*Eraserhead*, *Blue Velvet*, *Wild at Heart*) and John Cassavettes (*The Killing of a Chinese Bookie*, *Opening Night*).

Elmes feature film work includes multiple films for directors Ang Lee (*The Ice Storm*, *Ride With the Devil*, *Hulk*) and Jim Jarmusch (*Night on Earth*, *Coffee and Cigarettes*, *Broken Flowers*, *Paterson*). Other collaborations include

Charlie Kaufmann (*Synecdoche, New York*), Mira Nair (*The Namesake*), Bill Condon (*Kinsey*), and Jim Sheridan (*Brothers*).

In television, Elmes received an Emmy for his work on *The Night Of*, an HBO miniseries written and directed by Steve Zaillian, and he recently photographed the Emmy-award winning HBO series *Olive Kitteridge*, directed by Lisa Cholodenko as well as *The Looming Tower*, a mini series produced by HULU/Legendary TV.

His current work includes an *Untitled Documentary by Bennett Miller* and *Going Places*, a feature film written and directed by John Turturro.

Ellen Lewis (Casting Director) grew up in Chicago, Illinois, and started her career in casting working for Juliet Taylor for 8 1/2 years before venturing out on her own. Ellen has had the pleasure of working with Martin Scorsese for 30 years and counting, working on such films as *Goodfellas*, *The Age of Innocence*, *Casino*, *Kundun*, *Gangs of New York*, *The Departed*, *Hugo*, "Boardwalk Empire" (pilot), *The Wolf Of Wall Street*, "Vinyl" (pilot), *Silence*, and *The Irishman*. Ellen also has a long-standing relationship with Jim Jarmusch, starting from *Dead Man* in 1995, which she co-cast with Laura Rosenthal. Jim and Ellen's films together also include, *Ghost Dog: The Way of the Samurai*, *Broken Flowers*, *The Limits of Control*, *Only Lovers Left Alive*, *Paterson*, and *The Dead Don't Die*. Ellen's other credits include: *Scent of A Woman*, *A League Of Their Own*, *Postcards from the Edge* (co-cast), *Forrest Gump*, *The Birdcage* (co-cast), *The Fan*, *Big Night*, *Changing Lanes*, *Angels in America* (HBO film), *13 Going On 30* (co-cast), *The Devil Wears Prada*, *Infamous*, *Charlie Wilson's War*, *Mamma Mia!*, *Before The Devil Knows You're Dead*, *Revolutionary Road*, *Her*, "The Leftovers" (pilot), *Bridge of Spies*, *Ready Player One*, *The Post*, and "Godless" (Netflix limited series).

In 2006, Ellen received the NY Women In Film & Television Muse Award and in 2015, she received the Hoyt Bowers Award from the Casting Society of America. Ellen has been nominated for four Emmy Awards and won for *Angels in America* and "Boardwalk Empire." She has been nominated for 15 Artios Awards and has won four, for *A League Of Their Own*, "Boardwalk Empire," *The Wolf Of Wall Street*, and "Godless."

Alex DiGerlando (Production Designer) is most widely known for his work on the first two seasons of HBO's "True Detective" for director/executive producer Cary Fukunaga, the first season of which earned DiGerlando an Art Directors Guild Award as well as a Primetime Emmy nomination for Outstanding Art Direction. He also won the Chlotrudis Award for Best Production Design for Benh Zeitlin's Cannes and Sundance prizewinner *Beasts of the Southern Wild*.

DiGerlando earned his BFA in Cinema Studies at NYU's Tisch School of the Arts and while there had his first experience working in an Art Department interning on Spike Lee's *Bamboozled*. Since graduating in 1999, he worked his way up in various capacities within the Art Departments of a long list of movies for lauded filmmakers such as Woody Allen's *Hollywood Ending* and *Anything Else*, Todd Haynes's *Far From Heaven*, Steven Spielberg's *Catch Me If You Can*, Jim Jarmusch's *Broken Flowers*, Julie Taymor's *Across The Universe* and *The Tempest*, Charlie Kaufman's *Synechdoche, New York*, Wes Anderson's *The Darjeeling Limited*, Roger Michell's *Morning Glory*, Jodie Foster's *The Beaver*, and Darren Aronofsky's biblical epic *Noah*.

His first film as production designer was *Pretty Bird* for actor-turned-director Paul Schneider, followed by John Hindman's *The Answer Man*. Both films were selected for the dramatic competition at the Sundance Film Festival. DiGerlando is also known for designing Todd Solondz's *Dark Horse*, nominated by the Venice Film Festival for a Golden Lion Award; the MTV sitcom "I Just Want My Pants Back" for Executive Producer Doug Liman; Zal Batmanglij & Brit Marling's eco-espionage thriller *The East*, as well as the first season of their Netflix series "The OA"; Rahmin Bahrani's Deauville Grand Prize winner *99 Homes*; Gus Van Sant's Cannes entry *The Sea of Trees*; and Spike Lee's modern day Aristophanes adaptation *Chi-Raq*.

His recent work includes *Ocean's Eight*, for director Gary Ross, starring Sandra Bullock, Cate Blanchett, Anne Hathaway, Helena Bonham Carter, Rihanna, Mindy Kaling, and Sarah Paulson; a re-teaming with Cary Fukunaga on the Netflix limited series "Maniac" starring Jonah Hill and Emma Stone; and the Sam Rockwell/Michelle Williams starring FX limited series

“Fosse/Verdon” for Executive Producers Thomas Kail, Steven Levenson, and Lin-Manuel Miranda.

Catherine George (Costume Designer) was born in Belfast, Northern Ireland, and worked in fashion design before entering the film industry.

Now based in New York City, she first worked with director Jim Jarmusch on his 2016 feature *Paterson*; *The Dead Don't Die* is their second collaboration. She has also worked with director Bong Joon Ho on the award-winning *Snowpiercer* and his Netflix original feature *Okja*, which premiered at the Cannes Film Festival in 2017. Most recently, she worked with director Sally Potter on her latest feature *Molly*. Previous credits include Oren Moverman’s *The Dinner*, *Rampart*, and *The Messenger*. Richard Price and Steven Zaillian’s “The Night Of” (HBO mini-series); Lynne Ramsay's *We Need to Talk About Kevin*; Todd Solondz's *Life During Wartime*; and *Reservation Road*, directed by her brother Terry George.

Judy Chin (Makeup) has designed makeup for film, television and theatre. Working in the industry for over 25 years, her film credits include *The Unbelievable Truth*, *Ghost Dog: The Way of the Samurai*, *Requiem for a Dream*, *Frida*, *Broken Flowers*, *The Fountain*, *Across the Universe*, *The Wrestler*, *Black Swan*, *The Tempest*, *Birdman*, *Bridge of Spies*, *mother!*, *The Post*, the upcoming *Little Women*, directed by Greta Gerwig, and *The Glorias*, from Julie Taymor. Her television credits include “Sex and the City” and “Maniac.” Her theatre credits include *Golden Child*, *God of Carnage*, *Spider-Man: Turn Off the Dark* and *M Butterfly*. She was nominated for a BAFTA Award for Best Makeup in 2011 for *Black Swan*. She has been the recipient of the BAFTA Award for Best Makeup in 2002 for the film *Frida*, as well as the Hollywood Makeup Artist and Hairstylist award in 2001 and 2004 for her work on the television series “Sex and the City.” She is honored to be a member of the British Academy of Film and Television Arts as well as the Academy of Motion Pictures Arts and Sciences.

Jeffrey A. Brown (Location Manager) was born in Valparaiso, Indiana. He has been working professionally on film, television, and streaming media for twenty years. His first credits were as an intern on Harmony Korine’s *Julien*

Donkey-Boy and as a prop assistant on Karyn Kusama's *Girlfight*. He has served as a location manager, assistant manager, and scout on over fifty productions, including Peter Hedges' *Pieces of April*, Alan Taylor's *Kill the Poor*, Michael Showalter's *The Baxter*, Sam Raimi's *Spider Man 3*, Richard LaGravenese's *P.S. I Love You*, Terry Kinney's *Diminished Capacity*, Sophie Barthes' *Cold Souls*, Jim McKay's *Angel Rodriguez*, Tony Scott's *The Taking of Pelham 123*, Tony Kaye's *Detachment*, Julie Delpy's *2 Days in New York*, Ryan Fleck & Anna Boden's *It's Kind of a Funny Story*, David Wain's *They Came Together*, John Mcnaughton's *The Harvest*, Jean-Marc Vallee's *Demolition*, as well as the first seasons of "Fringe," "Master of None," and "The OA." As a writer/director, Brown's short film "Sulfuric" premiered at the 2013 Fantastic Fest in Austin, Texas and went on to play in over 20 film festivals. His feature film debut *The Beach House* will screen in the Panorama Fantastic Section of the 52nd Sitges International Fantastic Film Festival in October 2019.

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Presents

A Kill the Head Production

in association with
Longride
Animal Kingdom

in association with
Chimney
Film i Vast

a film by Jim Jarmusch

“THE DEAD DON’T DIE”

Written and Directed by
JIM JARMUSCH

Produced by
JOSHUA ASTRACHAN
CARTER LOGAN

CAST

BILL MURRAY	Cliff Robertson
ADAM DRIVER	Ronnie Peterson
TILDA SWINTON	Zelda Winston
CHLOË SEVIGNY	Mindy Morrison
STEVE BUSCEMI	Farmer Miller
DANNY GLOVER	Hank Thompson
CALEB LANDRY JONES	Bobby Wiggins
SELENA GOMEZ	Zoe
AUSTIN BUTLER	Jack

LUKA SABBAT	Zach
ROSIE PEREZ	Posie Juarez
ESZTER BALINT	Lily
IGGY POP	Coffee Zombie
SARA DRIVER	Coffee Zombie
RZA	Dean
CAROL KANE	Mallory O'Brien
LARRY FESSENDEN	Danny Perkins
ROSAL COLON	Fern
STURGILL SIMPSON	Zombie
MAYA DELMONT	Stella
TALIYAH WHITAKER	Olivia
JAH I WINSTON	Geronimo
	and
TOM WAITS	Hermit Bob

CREW

Executive Producers
NORIO HATANO
FREDERICK W. GREEN

Co-Producers
CARRIE FIX
PEITA CARNEVALE

Director of Photography
FREDERICK ELMES, A.S.C.

Production Designer
ALEX DIGERLANDO

Editor
ALFONSO GONCALVES, A.C.E.

Costume Designer
CATHERINE GEORGE

Sound Designer
ROBERT HEIN

Music by
SQÜRL

Original Song
THE DEAD DON'T DIE
by
STURGILL SIMPSON

Casting by
ELLEN LEWIS

