



presents

LOW DOWN

A film by Jeff Preiss

Written by Amy-Jo Albany and Topper Lilien

Produced by Albert Berger, Ron Yerxa and Mindy Goldberg

Starring John Hawkes, Elle Fanning, Glenn Close, Lena Headey, Peter Dinklage and Flea.



2014 / U.S.A. / Rated R for drug use, language, and some sexual content / 114 Minutes

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SYNOPSIS

LOW DOWN, based on Amy-Jo Albany's powerful memoir of growing up in the care of her gifted, tormented and frequently absent musician father, the bebop jazz pianist Joe Albany, focuses on the years 1974 to 1976, when Amy (Elle Fanning) had few resources other than the love of her aging grandmother (Glenn Close) and a ragtag bunch of Hollywood outcasts and eccentrics that were her friends.

While Joe (John Hawkes) struggles to find gigs, maintain his heroin addiction, and stay out of jail, Amy grows up quickly in a single-room occupancy hotel on the fringes of Hollywood. There she bears witness to heartbreak and tragedy as well as soaring beauty and joy — in the jazz music that shaped her, the city and its denizens that nourished her, and the loving bond with her father and grandmother that kept her alive.

Shot on 16-millimeter film using anamorphic lenses to create the gritty textures of a bygone era, director Jeff Preiss returns to the same evocative locale as LET'S GET LOST, the 1988 Bruce Weber documentary on which he served as cinematographer. Featuring a stellar supporting cast including Peter Dinklage, Lena Headey, Flea, Caleb Landry Jones, Tim Daly and Taryn Manning, LOW DOWN locates cinematic soulfulness at the margins of society, where music, improvisation, craftsmanship — and love — coalesce to form the raw materials for the stories we tell ourselves in order to survive.

LOW DOWN — A Timeline

January 24, 1924: Joe is born in Atlantic City to his mother, Angela Stella Cecilia Larocca, a South Philadelphia dancer and book lover, and father, Augustus "Gus" Albani, a frustrated tenor and traveling citrus salesman. The family eventually moves to Los Angeles at Gus' behest – in part to get Joe away from his high-school sweetheart Joyce, who was Jewish.

1942: Joe leaves Hollywood High School after six months to begin pursuing a career in music. For the next two years he plays gigs in the 52nd Street jazz scene in New York City and tours the country with various bands.

1944: Joe returns to California and plays gigs in Los Angeles' vibrant Central Avenue jazz scene, where he meets his first wife, B.J.

Early 1946: Joe undergoes psychiatric evaluation in Los Angeles while serving time on drug charges; he is diagnosed with hebephrenia, a form of schizophrenia manifesting in puberty and characterized by incoherence, delusions, and unusual mannerisms like unprovoked laughter. He is committed to Camarillo State Hospital.

1946: Joe plays gigs with Charlie Parker and tries heroin for the first time. He goes on to play with both Parker and Miles Davis at the Finale Club in Los Angeles, and for the next decade plays legitimate gigs and stints in various hotel bars in and around Los Angeles – a rare period of stability for him.

1957: Joe releases "The Right Combination," his only album of the era, in collaboration with the saxophonist Warne Marsh, for the Riverside label.

1959: Joe meets Sheila Nesbitt, "The Belle of Salt Lake City," at a party in Los Angeles. Sheila is the former fiancé of Allen Ginsberg and confides to Joe that she helped write some of the lines in his poem "Howl," having subsequently kicked Ginsberg out of their apartment after he declared his love for Neal Cassady. At the time, Sheila was pregnant with an unknown drummer's child, which she later gave up for adoption.

March 17, 1960: Joe and Sheila are married in San Francisco on Sheila's 28th birthday.

February 5, 1962: Amy-Jo Albany is born in Hollywood, named after two of the sisters in *Little Women*. Joe will spend the remainder of the decade playing traveling gigs, serving jail time or stints in rehab, and living at home with Amy and Sheila; during this time he works with Charles Mingus and Louie Armstrong.

1967: Sheila leaves the family; it will be years before Joe and Amy see her again. Joe does a three-month stint in rehab while Amy-Jo goes to live with Gram in her Hollywood apartment.

1968: Joe and Amy move into the St. Frances hotel on Hollywood Boulevard near Western Avenue, a notorious flophouse. Joe's heroin use is severe during this time. He meets Sinatra during a gig in Palm Springs with Jimmy Valentino.

1970-1971: Joe goes in and out of rehab, methadone programs, and brief jail stints, moving between flophouses.

1972: An English music promoter books Joe on the European jazz festival circuit. Over the next eight years, his career takes off in Europe, and he begins to record LPs for the first time since 1957. During this time, Amy lives in Gram's dressing room in Hollywood, occasionally joining Joe abroad for brief periods.

1974: Amy's asthma spirals out of control, resulting in stints at Children's Hospital, where she receives adrenaline shots. She enters junior high school, only to leave soon thereafter to live abroad with Joe,

traveling to his shows around Europe (including a regular stint at a topless bar in London). This marks the last time Joe and Amy would live together. Late in the year, Amy returns to Los Angeles to live with Gram.

1976: Amy is expelled from school for beating up a fellow student who mocked her father.

1977: Amy tracks down her mother Sheila, who is living in a seedy hotel in San Francisco and gradually drinking herself to death.

Early 1980s: Joe returns to New York and begins working at Windows on the World atop the World Trade Center during another period of sobriety. But he starts using heroin again after moving into subsidized musician housing in Manhattan Plaza; his health begins to rapidly deteriorate.

January 12, 1988: Joe dies at Roosevelt Hospital in New York City.

2002: Amy begins writing pages about her childhood and sending them to Jeff Preiss. Later that year, she publishes a magazine piece about her early years living with Joe, attracting the attention of Greil Marcus, who suggests she publish a book.

2003: Amy's memoir, Low Down: Junk, Jazz and Other Fairy Tales From Childhood, is published. Bona Fide producer Albert Berger attends one of her readings in Los Angeles and options the book for the movies.

2014: Amy lives quietly and contentedly in Los Angeles with her husband and two children, writing short stories, gardening, collecting records and pulp paperbacks, and watching old movies.

DIRECTOR'S STATEMENT

It has been my great privilege over the past years to have played a part in bringing Amy-Jo and Joe Albany's life and work to wider attention. It was a wild miracle of good fortune really, having been a fan of Joe's music since high school, discovering his mysterious 1957 home recording "The Right Combination" and finding it the most beautiful expression of heartbreak imaginable.

Then by chance, years later, I met Amy-Jo Albany and, as if sensing it, pried enough biography to unearth her amazing pedigree. She later mentioned that on only one prior occasion did a non-musician recognize her father's name; such was the contradiction of Joe Albany's obscurity on the one hand and true legendary status among his peers on the other.

Perhaps it was due to my coincidental knowledge that Amy-Jo began matter-of-factly recounting her hypnotically vivid stories of the '70s: of the fading Los Angeles jazz scene, a childhood exposed equally to poetry and poverty - and of her beautiful-troubled-haunted father, who she had imagined being literally "born of music".

Ten years later, with the writer Topper Lilien, we began to distill her great memoir with the thought that unlike a biography, we would be evoking memory with all its dream-like condensations.

That the producers, cast and crew fell perfectly in place seemed a function of Amy-Jo's powerful writing. And being devoted to both film and jazz, my life seemed to find it's one imaginable focal point.

- Jeff Preiss

PRODUCERS' STATEMENTS

We first read Amy Albany's beautiful memoir Low Down: Junk, Jazz, and Other Fairy Tales From Childhood in Spring 2003 and immediately thought it was compelling material for a movie. The story had something important to say about the resiliency of a young girl transcending her hardscrabble childhood and also managed to celebrate the fading but once significant jazz scene in 1970s Los Angeles. We optioned the book and spent the next year searching high and low for the right director.

Finally Amy asked if we were familiar with Jeff Preiss, suggesting that he might be a great choice. We knew of Jeff's striking DP work from the documentary LET'S GET LOST. We looked at his commercial reel and sat down with Jeff to discuss the book, quickly becoming convinced that he had the qualities we were looking for. After deciding on Jeff, we learned that he was actually the person who years earlier encouraged Amy to write the memoir. This was the first of many serendipitous twists that would grace this project. So we joined up with Jeff and his producing partner at Epoch Films, Mindy Goldberg, and we all set off to develop a screenplay. We hired our old colleague Topper Lilien to write the first draft. Eventually Amy jumped in to write with Topper, ultimately contributing several drafts on her own.

It took ten long years to wrestle LOW DOWN into production. There were countless versions of the screenplay, a variety of casting configurations and approaches made to nearly every film financing entity we could unearth. There were near misses and false starts. Years ago we approached John Hawkes to play a supporting role and Elle Fanning to play a younger version of Amy in flashback. By the time we were ready to make the movie they were the perfect age to play the leads. Finally after landing the California State Tax Credit for the second time in the history of our project, we were able to connect with

a group of committed investors who shared our profound belief in LOW DOWN. Their financial support made it all happen. Everyone involved, cast and crew, gave whatever they had to this film and in all ways it was the purest example we've experienced of independent filmmaking. LOW DOWN was a true labor of love.

- Albert Berger and Ron Yerxa
Bona Fide Productions

LOW DOWN has been a ten-year labor of love and product of serendipity. For me, it begins with my belief in the filmmaker Jeff Preiss. His passion for the material and my confidence in him as an extraordinarily dedicated and gifted filmmaker has powered this beautiful and personal film from the start. I met Jeff in 1988 when I hired him to shoot a commercial. We've been working together ever since. We started Epoch Films and 25 years later remain business partners and trusted friends.

Over a decade ago, Jeff was walking across an Epoch set and heard a familiar jazz tune playing by the craft services table. It turned out to be the music of obscure jazz legend Joe Albany — coming from his daughter's own boom box. Amy-Jo Albany was working on our set. Jeff's recognition of Joe Albany's music led to a friendship. With Jeff's encouragement, Amy began to write down stories of her father, and her life growing up during the '70s in the Los Angeles jazz scene.

At a dinner party at my house, Jeff met my friend Jay McCulloch, who at the time was editor of Tin House Magazine, which was looking for music-themed pieces. Long story short, Jay published Amy's stories in the magazine. Eventually, with Jay's help, those stories evolved into the first book of Tin House's publishing imprint, Low Down: Junk, Jazz and Other Fairy Tales From Childhood, Amy's memoir.

I read the stories and memoir and was moved by the heart and soul of Amy's voice — her bold and unfiltered ability to tell the story of her coming of age. I knew it was a film. And it was clear to me that Jeff Preiss should direct it.

Shortly after publication, producers Albert Berger and Ron Yerxa optioned the book. After a series of calls and meetings, a powerful partnership grew between Jeff, Amy, Ron, Albert, and me. Topper Lilien joined as writer. We all shared the passion for this story.

Then we reached out to Flea, of the Red Hot Chili Peppers. He became our first outside champion, financially and creatively. He too grew up in Los Angeles during the '70s and shared a common experience with Amy. He brought his true-life experience to the film.

We assembled a brilliant team, including A-list actors, cinematographer, production designer, editor, music composer, tireless production staff and supportive, trusting investors.

I am proud of the film, humbled by the process and grateful to all who made it possible.

- Mindy Goldberg
Epoch Films

SCREENWRITER'S STATEMENT

Working on the adaptation of LOW DOWN was an interesting experience for me as a screenwriter, but it

was always Amy's story — based on people she knew, based on things she did, based on the life she herself lived. The memoir had a very distinct music to it, Amy's brand of music, which comes from Joe, Sheila, Gram, and all the people of her childhood. Not losing this music was very central to turning Amy's prose into a screenplay — and Amy, being a screenwriter on the film as well, helped keep this from happening. But so did an understanding, from all involved, of what made Amy's memoir so special. Everyone wanted the lyricism of the memoir to be matched by the lyricism of the resulting film. It's this quality in Amy's writing that gives the memoir its humor, its absolute absence of self-pity, its optimism and sense of fearlessness. The characters in the film had to have all this.

I was something of a midwife, as was Jeff, who steered the entire process from start-to-finish, completely hands-on. But it was always Amy's child — it was never going to be anything but her child. I was one of the many who helped get LOW DOWN off the page and onto the screen in a manner true to Amy's life and memory.

- Topper Lilien

COMPOSER'S STATEMENT

As a performing jazz saxophonist and composer, I was familiar with Joe Albany since my early years studying this music, in particular with his record called "The Right Combination," which is used in the opening scene of LOW DOWN, and which played an influential role in my own development.

I met Jeff Preiss in 2002 and my involvement with the movie became a natural extension of our friendship and our various collaborations over the years. As LOW DOWN began to come together, we would spend countless hours discussing various aspects of it, including the role and shape of the music. Jeff always had very clear ideas and I wholeheartedly adhered to his vision. I tried translating the reality of a complex musical universe, both in term of actual music and pragmatic playing situations to the world offered up in Jeff's movie.

One of jazz's many stigmas includes the fact that it is a music in which identity is hard to grasp — and even more difficult to portray. To do so, one must embrace its immense and complex diversity and find its intricate threads, which eventually help weave it all together. It requires a very real and personal involvement, one that is not easily conveyed in movies.

Due to Jeff's own artistic journey as well as his passion and understanding of jazz, a special effort was made to ensure we would portray every aspect of the music as faithfully as possible, devoid of any artificial qualities. I believe we succeeded in doing so, giving this movie — beyond its "street cred" — a true window into this music and the musicians who live it to the fullest.

For the score itself, we made certain it was performed by musicians who were actively involved in today's various jazz scenes. In addition, all aspects pertaining to on-screen performances were carefully prepared. This meant spending many hours with John Hawkes, one on one, teaching him how to play the cues realistically from the perspective of a jazz musician — that is, someone who is dedicated to his art and seriously involved in the practice of his instrument. It meant teaching the actual songs and standards we used so they became part of John's own daily musical routine. All of this he incorporated brilliantly in his embodiment of Joe Albany.

I believe that we managed to give to the audience a faithful glimpse of what this music is, as seen through the eyes of both Amy-Jo and Joe Albany.

- Ohad Talmor

DIRECTOR OF PHOTOGRAPHY STATEMENT

The first time I heard about LOW DOWN was in phone call from Jeff Preiss. We had a mutual friend in my long-time mentor, the late Harris Savides, whom Jeff also worked with on many jobs over the years. He described the person behind the film (Amy-Jo Albany) and her story with great enthusiasm; coming from Los Angeles myself, I took the story to heart. I was then introduced to the film LET'S GET LOST, which Jeff had shot on 16mm. I was blown away at the naturalistic feeling and the complete commitment to real lighting. This amongst other great films became our spirit guide to the look of LOW DOWN. One of the earliest decisions we made was to shoot on 16mm film with anamorphic lenses. We felt the texture of the 16mm was essential to cast the spell of the period. The anamorphic wide screen took the look that much further. Anamorphic is a technique for expanding the horizontal scope of the frame without the depth distortion of a conventional (spherical) lens. It describes a flatter picture space, which can be organized very elegantly. It's also very flattering to faces in close-up. So many of the '70s films we love are shot with similar lens, it was almost like time travel. The goal was to keep the feeling as authentic and true-to-life as possible. Jeff was — and still is — a great collaborator and inspiration to me on any set. We share a compassionate love for the imagery and search for ways to give it the right feeling for any project.

- Christopher Blauvelt

A CONVERSATION WITH JOHN HAWKES

Describe Joe Albany in your own words.

Joe was born in 1924 in New Jersey and had a semi-tumultuous upbringing, including a physically abusive father. But he was interested in music from before he could walk. He started playing the accordion but moved onto the piano. After his family moved to Southern California, Joe returned to New Jersey, graduated from school and began playing with Charlie Parker. Early on he developed a heroin habit that affected him his entire life and prevented him from achieving mainstream success. He disappeared for long periods of time, and did stints in prisons and sanitariums.

What in particular made you want to take this role?

About five years ago I was called to a meeting in Albert Berger and Ron Yerxa's office at Bona Fide Productions, the first and only time producers just wanted to talk to me. After the meeting they gave me a copy of LOW DOWN, which had been set up with other actors. They had me in mind for the role of Lester Hobbs, and when that fell apart they started considering me for the lead, as Joe. In the mean time, I read Amy Albany's book, which was a harrowing read. When Elle Fanning signed on to play Amy, it sealed the deal for me because she's someone I've been keen to work with for several years. We both worked together on a Sigur Rós music video in the desert, but never shot on the same days. Playing Joe seemed like a huge challenge but the rest of the crew came together, including Christopher Blauvelt and Jeff Preiss, and it felt solid to me.

How did you go about forging such a convincing father-daughter bond with Elle Fanning?

We didn't do a huge amount of preparation. During dinners with Amy, Jeff and Elle we read through scenes but that was kind of it. We didn't talk too deeply about it because a lot of what you see is already in the script; we just did it. Elle is a gifted actor, so we simply pretended to be father and daughter. And the book examines so many of the nuances in their relationship, which helped. I don't have children, and Joe was not a traditional father, but we just kind of made it happen together.

You're a musician but you are not a trained pianist. How did you prepare?

As the movie was coming together I wasn't sure which songs of Joe's would be featured, so I started by listening to his music and talking on the phone with (music supervisor and composer) Ohad Talmor. I have a friend, Brother Sal, who is a terrific piano player, so we met up and listened to Joe's records together. The piano is a percussion instrument first and foremost, so I kept that in mind as I started to play. Sal taught me to throw body and soul into the fingers when you play. Ohad came to Los Angeles before the shoot, he was a fantastic teacher and we had many hours of laughter and frustration working together. Bebop is a style that's not in my body. Much as I appreciated jazz before we started shooting, this was something new I had to learn. I had a piano in my house for a month and with Ohad we mapped out pieces he thought I could play on set. He was dressed like me during production in case he needed to step in as a hand model, but it's all my work on the film, no computer tricks. The camera knew exactly when to go down to the keys and onto my face.

When you studied Joe's music to prepare for this film, what did you find in it?

In the documentary THE JAZZ LIFE, there's a lot of footage of Joe playing the piano. That was a lot to lean on and learn from, along with the memoir and his music. His music as I heard it was sometimes joyful and brave but also melancholic, with madness, anger and despair mixed in. He was playing his life in a lot of ways, working in a difficult upbringing, some harrowing life episodes and a great deal of sadness, all of which is imbued in his work.

You tend to play characters who are charismatic but who also have monumental struggles. What made Joe Albany different from other characters you've played before?

Well he was upright for the entire movie, in contrast to my work in THE SESSIONS. Amy told me that Joe always rooted for underdogs, and I tend to play those parts — people who face difficult obstacles in life but who go forward even though they don't have the tools to solve the problem. I find this both fascinating and noble. Joe was also a real person, which appealed to me — this white guy playing bebop in the jazz world, both insider and outsider as well as artist, father, addict. I'd certainly never played a semi-famous musician before.

You work alongside Glenn Close, who is playing the ultimate Sicilian mother. What was the experience like working with her?

I was nervous to meet her because she's a hero of mine, an actor I've admired for a long time. She was game for some pretty intense scenes between us, a lot of which involved improvising while the camera rolled. I just believed in her implicitly and we did the scenes with as much truth as we could find together. We shot in a one-room apartment in the Villa Carlotta on Franklin Avenue in Hollywood, where Gram and Amy had actually lived. When you get cast and crew in those scenes, it gets claustrophobic but the closeness of it all added to our performances.

What were some of Jeff Preiss's strengths as a director?

He's an encyclopedia of jazz with an amazing record collection and a body of knowledge on the subject that he's been building since he was a teenager, which came in handy when I needed to learn about the kind of music that made Joe what he was. I worked with Jeff for hours, pouring over the script, retooling and questioning all the different approaches to this story and character. Up until the final edit Jeff was trying to find the best, most unique and truthful approach to the material, especially the relationships between Joe, Amy and Gram. Jeff comes from experimental film, which was exciting for me because jazz is an experimental music. I felt he was uniquely qualified to make a movie that felt almost surreal at times, like a fantasy world. Which Hollywood was, for both Joe and Amy.

How did you work with Amy Albany on this project?

Her memoir was a difficult but rewarding read, depicting a fascinating time in Los Angeles, which she describes in vivid detail. She sent me a letter, the book and THE JAZZ LIFE documentary, all of which were valuable and helpful for what they told me about Joe. Amy always thought of him as ruled by tides — he had no control over his moods in the same way that that beach has no control over the tides washing in and out over them. These kinds of details were invaluable in understanding someone who was an artist but also a regular person — she helped me find that struggle in him. We spent a lot of time before and during production, so I'd ask her about his clothing, gestures, attitudes, the sound of his voice, his laugh, his walk — he was also an incredible dancer, and loved baseball and boxing. She was always there to help me find what made Joe tick. I felt a huge responsibility playing a person who actually existed, and I wanted to make Amy happy through my performance. In a way she was the first audience for me, a compass of sorts.

A CONVERSATION WITH ELLE FANNING

Describe the character you play in LOW DOWN in your own words.

I play Amy Albany between the ages of 12 and 14. In the movie she's a young girl living in Hollywood in the 1970s with her musician father, growing up around a lot of terrible things that a girl that age should never see. But Amy fought through it and now has a family of her own. She had to play the parent to her own father but she loved him an endless amount. They had the most amazing time together even though her life was so tough. They figured out how to make good despite his addiction.

What was it about this character that made you want to take the role?

It was exciting for me to play such a strong character. It's also the first time I've played an actual person. The script was great because it had this very raw feeling to it — it felt free and I enjoyed that very much. Also the cast was pretty amazing: John Hawkes, Glenn Close, Flea, Peter Dinklage. Everyone was so perfect for his or her part. Even though it was scripted, it had an ad-lib feel to it that I liked because we could experiment and go off script.

How did you prepare for the role?

I started by reading Amy's book, then we had a couple of meetings where we talked about the character, her life and stories. Amy was on set every day, so that was very helpful to me — it made the experience special and unique but it also added pressure because the person I'm playing on screen was always right around the corner from me watching me play her. This made me nervous — because I wanted to bring Amy to life in a convincing way. But we already had a strong friendship before we filmed.

What made this role unique compared to some of the other characters you've played?

With each character I play I look for something different. For this one it was the aging — I was 14 or 15 when I filmed it, and Amy is 12 when the script begins. I thought maybe they would have someone younger than me play Amy at this age, but they wanted the same actor. It was a big challenge for me to play younger, because I've always had to play older, or else my own age. They had to film me shorter for different scenes in the film; that was the most unusual part.

A CONVERSATION WITH GLENN CLOSE

Describe Gram in your own words.

She's second generation Sicilian who grew up in Pennsylvania but came out to California and did not have a good marriage. But she's become the rock of this family unit. She was an interesting woman to me — she was into boxing and baseball, and a great cook. She was one of the reasons why Amy was able to survive, I think — a shelter in the storm.

You appear this year in huge productions like GUARDIANS OF THE GALAXY on screen and A DELICATE BALANCE on Broadway. As an actor, what is the appeal of a much smaller production like LOW DOWN?

It was the script, which I thought was well adapted from the book. Amy also fascinated me — I think she's a gifted writer, and her book is beautifully written, which was intriguing to me. The character of Gram was different from anything I had played before.

How does one effectively play a Sicilian grandmother?

You have Amy at your elbow. She was like my bible. I asked her tons of questions about Gram, how she held her cigarettes, the way she walked — Amy told me that her feet were always sore, that she wore Chinese slippers that she bought in Chinatown, so I wore those in the movie. Little things like that. I really wanted to do a Gram that Amy would identify with, and judging from what she has said, that happened, which is incredibly gratifying to me. I didn't pretend to know all the nuances and perfect accent but I was able to come to a version of that character that was really true.

Can you discuss working with your co-stars John Hawkes and Elle Fanning?

Both of them brought an authenticity to the work. I had more scenes with Elle. I think she's a very visceral actress — she has the gift of being able to zero in on an emotion and find whatever it is that makes it authentic. You feel like she is really acting. John is the same. I wouldn't be able to say who the real John Hawkes is, and that's wonderful. I saw him mostly in character. My favorite thing he did was the dinner scene. When we ran out of dialogue we improvised, riffing on the situation, which is really fun as an actor when everyone is able to make it work.

Were you aware of Joe Albany's work prior to production?

I wasn't aware of his work but I went to my friends Wynton Marsalis and Walter Blanding, the saxophonist, for background on his work. I love jazz — I think it's a very American form of music and the script and story were both very much like jazz, which added another dimension to the story.

What were some of Jeff Preiss's strengths as a director?

It was an intimate set because we shot on real locations — Gram's apartment was in the building where Gram actually lived. It's very tricky chemistry to have the writer that lived the life we're trying to reenact right there on set. But I always felt everyone was trying to get the story right and find the best moments, so Jeff was incredibly generous in this regard. For me a good director is one who casts actors that have an emotional connection with the character and therefore have an emotional connection with who they are working with. This is very important. Good directors walk along the edge of a cliff, helping actors to find things that are true to them. They have to have an overall idea of what they are looking for, and what they've got, and I think Jeff had that.

A CONVERSATION WITH JEFF PREISS

What was your knowledge of Joe Albany prior to production?

I knew Joe's music when I was a jazz fan in New York in the '80s, he was a regular pianist at the West End Café. He was a New York jazz fixture in my mind at that time — an authentic first-generation bebop innovator who I knew had made this one record in the '50s, "The Right Combination" that developed a cult following. I was in that cult. Years later I met his daughter Amy on a film set I was working on, she was working craft services on the crew.

What did you hear in his music that you thought might translate cinematically?

It's not that his music is cinematic per se, but the music says so much about who Joe was as a person. Jazz is a direct reflection of a musician's personhood, and Joe was a man who suffered many demons. He was, I think, wracked by anguish by his inability to balance his needs as an artist with his duties as a father. It seems he was always in an internal battle with himself, with a constant argument raging. I always feel I can hear this in his music, the powerful emotion just bleeding conflict and heartbreak inside this swinging romantic beauty. Since the movie is in many ways a portrait of Joe, this was very powerful material to work with.

This almost feels like an extension of your work on LET'S GET LOST, in how you combine the West Coast jazz scene with bohemian Hollywood living on the margins in the '70s.

We shot on location as much as we could, starting with real locations, including Gram's apartment at the Villa Carlotta in Hollywood, following the breadcrumb trail back to where Amy had been during that time. One tenant there actually remembered Amy from when she was little. Some of those places had changed dramatically — we couldn't use them. But in certain corners we found a Los Angeles hadn't much changed at all. I wasn't thinking specifically of bohemia, or the jazz scene, as much as I was thinking of the specificity of the 1970s, how, if you were someone like Joe or Gram, you weren't surrounded by only things that signified the '70s, but rather the '40s, '50s, '60s and '70s layered on top of one another. The '40s survived in this world and had a strong presence, especially in Los Angeles. I wanted to make it a truthful rendering of that particular moment in time. Amy, who was very involved in the production, is a powerful memoirist and her recall of visual detail was very exacting. We used it as a guide for virtually half the things you see up on the screen.

How does the book on which it's based differ from LOW DOWN the movie?

Right away we made the decision to use the dream-like quality of Amy's memoir, which took the form of many self-contained semi-connected poetically described episodes. I didn't want to abandon this kaleidoscopic view, but I also didn't want to make a film that was an omnibus of disconnected stories. Topper Lilien and I worked to line them up in a narrative thread that allowed a further beading of stories and portraits along it. This was a very exciting challenge, like merging forms: stringing vignettes through a linear progression. Hopefully the audience enjoys the nature of both. In earlier drafts of the screenplay we had a more expansive time line, which would have required an infant Amy, a toddler Amy and pre-teen Amy. But in the end we thought it was stronger, and better for the audience, to connect and identify with one actor as she performs her transformative phase in life. Elle does this masterfully.

Discuss working with cinematographer Christopher Blauvelt and why you chose to film in 16 millimeter anamorphically.

I'm a veteran cinematographer myself, having directed many music videos and commercials, and I've been very close to and also critical of other cinematographers. I've had the privilege to work with and learn so

much from friendships with the truly great ones, like Conrad Hall, Harris Savides and Robby Müller. They are great people first and their brilliance streams from this into the hyper-devotion they practice. From this vantage, our obsessions together become both normal and necessary. For LOW DOWN it created freedom even within the limitations of the small budget we were working with.

I'd seen MEEK'S CUTOFF, which was a gloriously shot film. I had the gut feeling Christopher was going to be right for our movie, and he was. He is an inspired and sensitive artist and our connection was instantaneous. Technically we shot in 16 millimeter with low levels of light, like they did in the '70s, using a beautiful set of anamorphic lenses. Amy was always very negative about sunlight in her memoir, hating what she called the punishing California sun. Sunshine is not the only vision of Los Angeles. There are enough films that show Los Angeles as all blue skies and palm trees. But LOW DOWN shows a darker, grittier city, where you are indoors a lot because you're taking shelter.

Did you have a certain cast in mind, and how did it fall into place?

We worked on the screenplay for eight years and during that time the cast changed. There was one moment when Mark Ruffalo was attached to play Joe and that would have been a very different movie. We had amazing actors attached to play Amy but we'd hit a delay — that time in life is so delicate, young actors run the risk of growing out of the part. Saoirse Ronin and Chloe Moretz both crossed the line just in front of Elle Fanning, who stepped in magically on a day when we didn't know where to turn. She's one of those people that you're told by everyone is delightful and lights up every room she walks into — and it's true. There was luminous energy whenever she walked through the door. On set she was uncannily concentrated, studiously prepared and game. She could channel emotions and insight impossibly beyond her age. As for Glenn Close, at first I didn't think it was even possible to go to someone of her stature, who has more gravitas in my opinion than anyone among her peers. She has the power of shape-shifting — she's transformative. Her acting is airtight and invisible in the sense that you simply don't see that she's acting; her characterizations are simply real. Gram was the most difficult character to write because in a way her actions follow logic - on the page they don't have the exciting color of instability or victimhood. We met with Glenn and immediately rewrote much of it to reflect her power. On the set, she would quiz Amy about little details in Gram's life, expressions she would use, pains she might feel. Spontaneous sparks would come up between the two of them right before a shot and it would end up in the scene.

This is a very physical performance from John Hawkes, who has to play twitchy, elegant and cool often in the same scene. How did you bring Joe Albany to life as director and actor?

John is such a brilliant, subtle actor, but it's impossible to miss the tour du force accomplishment of his mastering Joe's presence at the piano. John is a musician but from a different tradition than Joe, he's not a jazz piano player. What he pulls off technically might have taken years of preparation. He had the guidance of our composer and music director, Ohad Talmor, an old friend and great jazz musician himself, who was also a fan of Joe's music and Amy's writing. Ohad worked years in advance, knowing the day would come when we would need transcriptions of Joe's solos to teach them to an actor.

John needed to match the performances of a virtuoso improviser, and to everyone's amazement he pulled it off in a way uniquely suited to his technique as an actor, intuiting his own form of notation and concentrating like a monk. It was brilliance. But all of John's performance is uncanny. He's so poetic and subtly layered. He'd do things almost invisible to the naked eye that on the screen sing magically of Joe's inner life. I had to get used to the fact that his delicate nuances would play pack so powerfully. It was a daily miracle.

Flea and Anthony Kiedis are executive producers on LOW DOWN, and both of them come from this world — Flea even appeared in LET'S GET LOST. How did they come to be involved?

I shot LET'S GET LOST 25 years ago and I wasn't in touch with Flea, but he and Amy grew up in the same circles in Hollywood. It was Amy's idea to cast him as Lester Hobbs, she knew he was an aspiring jazz trumpet player before he became a bass player in the Red Hot Chili Peppers. And his stepfather was a jazz bass player who had similar problems as Joe's. I knew from LET'S GET LOST how much Flea really loved jazz. We sent him the script and he came to meet us, wanting to do anything he could to help with the production because he loved the story and wanted to further the music's cause as an art form. Then he put his whole heart and soul into Lester Hobbs. It's a corny expression but it's true, for all of us it was a labor of love.

A CONVERSATION WITH AMY-JO ALBANY

Why did you focus on the years 1974 to 1976 in your story?

A lot of it was budget constraints, we were going to include stuff from when I was younger but we wound up conflating some incidents and characters — including Peter Dinklage's turn as Yvon, which happened when I was nine. We had to move that forward in the time frame to the years we felt were most challenging for both of the central characters. Also we would have needed another actress if we went beyond those years. Once we had Elle on board, we had to think realistically about what things could happen, but we tried not to nail the age too much in the movie.

What's it like to have experienced an extraordinarily challenging childhood and then watch it brought to life again on screen by such incredible actors?

Watching John Hawkes doing the mannerisms he did, it was like he was Joe — it was a little crazy. That was the emotional thing for me. I survived in great part because of my grandmother, and watching Glenn Close had the same effect on me. She was so strong and nurturing, just like Gram. She brought more than anyone wanted to know about the character — and Glenn wanted to know everything, little details that she would write down on set and weave into her performance. It really came across on screen; she nailed it for me. With Elle, she has an incredible ethereal quality that I thought would be helpful in terms of playing someone who navigates her way through a thorny world. She could have gone the other way and brought out the tougher aspects of the character but she nailed the fairy-tale-like way that I would get through these challenges by trying to float above them, using my imagination to navigate murky waters. With John, it wasn't the same kind of collaboration that it was with Elle and Glenn. He took a lot from THE JAZZ LIFE documentary. I'm not a very good speaker and I'm very shy so I wrote letters to John and Glenn hoping to outline things about the people they were playing — I'm better at expressing myself that way. John gets into it in his head and kind of goes there. He's got good instincts and he knew what was right. Anything with Glenn was very emotional for me. That was the only time on set when I felt like I had to get up and walk away because it hit too close to home.

You share with your late father a deep passion for jazz. Can you talk about how this music influenced your own writing?

I always had music on when I wrote my book. Contrary to being a distraction, I found it to be the opposite. But I honestly didn't play much jazz. I love it and have a deep respect for it, mainly for its improvisational aspect, which can be very cinematic. In terms of my father's own music, I find it sweeping, romantic and heartbreaking — he put all of who he was into his playing and that is a hard road. I'm sure it drove him a little bit crazy. That's such a brave, difficult thing to put out into the world.

As a child of Hollywood's rougher corners in the '70s, what lingers in your memories?

I feel like I've never left the area, I have such a strong tie and affection for that time period in Hollywood, and some of it's still there. Not to sound poetic, but I don't think '70s smog in Los Angeles can ever fully dissipate. Today they've put up all these grotesque strip malls and Starbucks but if you stand on the corner of Hollywood and Western, you can still feel the '70s. Hollywood was such a unique place then, and it was important to me that we were able to capture some of it on screen. The most beautiful things to me are heartbreaking, there's a kind of truth to any struggle. What I love about Los Angeles is that you can always — no matter how shitty things are — go outside in the sunshine, look up at the sky and see endless possibilities. You can keep on dreaming, change things up a little bit, and turn a new corner. There's a kind of openness in this regard that's completely unique to the city. To me it's why the city has inspired so many writers, from John Fante and Raymond Chandler to Charles Bukowski.

You suggested Flea for the part of Lester Hobbs. Did you cross paths as kids growing up in Hollywood?

I knew Flea from our 20s, he came up to me in the supermarket once when the Chili Peppers were just starting and invited me to see them play. I knew his stepdad was a musician, and that he was an aspiring trumpeter. And he went out with one of my high school friends. He has the most beautiful soul, I think. I just said we should try and get Flea on this project, because I knew it would speak to him, and he showed up and was perfect as Lester Hobbs. It wound up being one of the best things to come out of this experience. He brought Anthony Kiedis on board as a co-producer because he's of the same mind about jazz and Los Angeles. When you love a city as much as we all do, there's the sense of coming to defend it, and it gives you a real passion.

Can you discuss working with Jeff Preiss on your life story?

He's a big jazz fan, and one of the few Joe Albany fans in the world. After we met I started sending him letters, telling stories of my life with Joe, and he gave a bunch of them to a publisher and that's how the whole thing started. My letters were turned into a book. But it's hard to really know someone that well — the movie is a much different animal than the book, and I always knew that. Jeff's a smart guy and I think he sincerely loved the material.

At a very young age, you were the caretaker for your father during some of his toughest struggles with addiction. Has it been therapeutic to relive these painful childhood memories?

I didn't find it therapeutic — I think I worked through it a long time ago. My fondest wish was that if one person could see the film and it could help them in a small way get through something like my father's addiction, then it would be worthwhile. That's always been my wish in terms of sharing my stories. It's very hard when you're a kid, you don't have many resources but you have a kind of resilience that a grown-up could never have. A lot of these memories make me angry — I was angry at my mother especially when I became a mother. So many times I said to myself, Oh well, they were artists. But they were also parents and you have to try and be there for your kids. Not to sound like a cliché but they made me stronger in some ways. I moved on.

A CONVERSATION WITH FLEA

You play Lester Hobbs in the film and you are also an executive producer, with your Red Hot Chili Peppers band-mate Anthony Kiedis. What made you both want to be involved in this production?

I felt a strong emotional connection with the film — it just resonated with my own life experience. After I got cast (as Lester) I wanted to do whatever I could to help out. When it turned out that they needed help with production costs, I went to Anthony Kiedis, who has been my friend for a very long time. He was into

it. We believed in the script, the cast, the director, and Amy's story.

Were you aware of Joe Albany's music before you came onboard LOW DOWN?

I wasn't. I grew up on jazz in Los Angeles, and my own stepfather was a jazz musician in L.A. at the same time as Joe. Amy and I are the same age and we both grew up in Hollywood with drug addict jazz musician parents, so the story was close to my heart.

What are your thoughts on his music now?

He was a virtuoso player with a unique sound that's as melancholy and emotional as it is uplifting and banging. I think he's a beautiful musician and it's so great to have a movie about an unsung hero, never mind a movie about jazz that isn't corny. It's also set in such a unique time in jazz history, especially for Los Angeles. Guys like Joe grew up in the '40s and '50s admiring Mingus and Monk and the bebop guys, they worked hard at playing music and got good at it but by the '70s nobody cared about the music. Jazz musicians couldn't get gigs, and a lot of them were drug addicts, but they were also these incredible artists. Joe's story is a sad one, but not all of it — there's a lot of beauty and great music in his story, which gives me hope.

Before you were a bassist in the Red Hot Chili Peppers you wanted to be a jazz trumpeter.

My stepdad Walter Urban Jr. turned me onto jazz when I was 7 or 8 years old and that was a huge awakening for me — I was so enamored with and enthralled by what these musicians would do when they got together. I'd watch these guys play in my living room and I was awestruck by how they could launch into this amazing music without any conversation; that's something that's still amazing for me now that I'm a musician. I didn't end up being a jazz trumpeter — instead I play bass in a rock band. But having grown up around musicians like Joe was something that changed my life and made me incredibly happy.

What was your knowledge of Lester Hobbs prior to working on LOW DOWN, and what did you do to prepare for the role?

I don't think Lester Hobbs was that famous, and while it's very possible my stepfather played with him in the '70s, I didn't really know that much about him. I found out what I could from Amy and her family and I even went to visit the old apartment he lived in in Los Angeles while I was studying the script. Even though I couldn't really access a lot of biographical facts about him, I had tremendous sympathy and a lot of compassion for Lester because I'm someone who has gone through similar circumstances. I felt like I could really feel the character due to my own experiences growing up and playing music in Los Angeles, so it became this expression from deep within me.

You and Amy both grew up in Hollywood at the same time. Can you describe the world you grew up in?

The Hollywood we grew up in is not the Hollywood you see on TV, with the rich guys and their studios and houses in the hills. Ours was a more working-class Hollywood with elements of danger that extended into show business and the sex industry. It was also a really free place to be a kid. I ran all around Hollywood having the time of my life. And I got into a lot of trouble, but there was also so much going on in terms of music and ideas — and these were street-level ideas, not highfalutin art. You could go into any jazz, punk or rock club and find people who were pushing the envelope and really trying to do something different, new and exciting. It wasn't all about money and selling things to corporations. It was about people trying to make crazy art.

Why do you think there is such a strong connection between addiction and the jazz culture?

There's an equal amount of drug addicts who are jazz musicians as there are plumbers, lawyers and garbage collectors who are drug addicts — I don't think the ratio is that different at all. Some parts of society get more into drugs depending on what kind of job you do, I suppose. With jazz and the bebop scene in particular the great guru was Charlie Parker and he was a heroin addict, so there were a lot of guys out there who thought they could play like him if they did heroin, which is of course ridiculous. There's also this thing about being a musician and playing music — you're doing something to get into this ethereal state that makes you feel good, and coming back to regular life can be maddening. You want to keep that amazing feeling going and you might turn to drugs for that reason. The pain of being a human being has driven many people to drugs — and not just jazz musicians.

ABOUT THE CAST

JOHN HAWKES (Joe Albany)

John Hawkes delivered another tour de force performance in his last feature *THE SESSIONS*. For his outstanding portrayal of real life poet, Mark O'Brien, Hawkes won Best Actor from the Independent Spirit Awards and was nominated for a Golden Globe and Screen Actors Guild Award as well. Rolling Stone critic Peter Travers stated, "John Hawkes does the kind of acting that awards were invented for in this exhilarating gift of a movie that's funny, touching and vital." The film won the Audience Award and a Special Jury Prize for the Ensemble Cast at Sundance.

Having completed production on the Elmore Leonard feature, *LIFE OF CRIME*, Hawkes has been working non-stop since his critically acclaimed performance as 'Teardrop' in *WINTER'S BONE*. That role earned him an Independent Spirit Award win and an Academy Award nomination for Best Supporting Actor, along with nominations from the Screen Actors Guild and several film critic groups. Other recent film credits include Steven Spielberg's *LINCOLN*, *ARCADIA*, *THE PLAYGROUND*, *HIGHER GROUND*, Steven Soderbergh's *CONTAGION* and the Sundance hit *MARTHA MARCY MAY MARLENE*, for which Hawkes received an Indie Spirit Award nomination for Best Supporting Actor.

Hawkes previously starred in *ME AND YOU AND EVERYONE WE KNOW*, which won a Special Jury Prize at the 2005 Sundance Film Festival. He also starred in and co-produced the independent film, *BUTTLEMAN* for which he received a Breakout Performance Award at the 2004 Sedona Film Festival. Additional credits include *AMERICAN GANGSTER*, *MIAMI VICE*, *IDENTITY*, *THE PERFECT STORM*, *SMALL TOWN SATURDAY NIGHT*, *HARDBALL*, *WRISTCUTTERS: A LOVE STORY*, *THE AMATEURS*, *FROM DUSK TILL DAWN*, and *A SLIPPING-DOWN LIFE*.

On television, Hawkes has starred in two acclaimed series for HBO. He portrayed 'Sol Star' in the critically lauded drama "Deadwood" and Danny McBride's brother 'Dustin' in the comedy "Eastbound and Down."

Born and raised in rural Minnesota, Hawkes moved to Austin, Texas where he began his career as an actor and musician. He co-founded the Big State Productions theater company and appeared in the group's original play, "In the West" at the Kennedy Center in Washington, D.C. He also starred in the national touring company production of the play "Greater Tuna" including extended engagements in Los Angeles, Chicago and San Francisco. Hawkes wrote and performed the solo play "Nimrod Soul" at the Theatre at the Improv and appeared on Broadway in the "24 Hour Plays" alongside Sam Rockwell.

Hawkes has penned several songs featured in films and television shows. His song 'Bred and Buttered' appears on the *WINTER'S BONE* soundtrack. With his band King Straggler he performed at the Sundance Film Festival, SXSW Music Festival and numerous clubs across the U.S. He is currently writing and recording a new full-length album due for release.

ELLE FANNING (Amy-Jo Albany)

Elle Fanning was most recently seen starring in Sally Potter's film *GINGER & ROSA*. Fanning plays the title character Ginger in a film that tells the story of two British teenagers growing up in 1960's London. She stars opposite Annette Bening and Christina Hendricks. The movie had its world premiere at the 2012 Telluride Film Festival and went on to have premieres at many other festivals including the Toronto International Film Festival and the London International Film Festival. For her performance in the film, Fanning was nominated for a British Independent Film Award and for a Critics' Choice Award.

Fanning will next be seen in Jake Paltrow's independent film *YOUNG ONES* (which had its world premiere at the 2014 Sundance Film Festival), starring opposite Nicholas Holt, Michael Shannon and Kodi Smit-McPhee. This science-fiction thriller is set in a future where water has become a precious commodity.

In May 2014, Disney released its tentpole smash MALEFICENT with Angelina Jolie playing the title character and Fanning playing Princess Aurora.

Fanning made her feature film debut in 2001 at the young age of two when she co-starred as the young Lucy in New Line Cinema's I AM SAM. Since then she has starred in more than ten films and numerous episodes of television, including "Criminal Minds," "Dirty Sexy Money" and "The Lost Room" miniseries. After I AM SAM, she went on to co-star opposite Eddie Murphy in the family comedy DADDY DAY CARE for Revolution Studios. In 2004, Fanning appeared in Focus Films' THE DOOR IN THE FLOOR from director Tod Williams. Fanning starred as Ruth Cole, the daughter of Kim Basinger and Jeff Bridges.

In 2005, Fanning starred as the young Sweetie Pie Thomas in BECAUSE OF WINN-DIXIE with Cicely Tyson and Dave Matthews. 2006 was a busy year for Elle, appearing in two movies, including Paramount's BABEL, directed by Alejandro Gonzalez Inarritu and starring Brad Pitt and Cate Blanchett. Next was Touchstone's DÉJÀ VU, directed by Tony Scott and starring Denzel Washington. In 2007, Elle filmed RESERVATION ROAD where she played the daughter of Joaquin Phoenix. Later that year, she filmed director John August's THE NINES. In 2008, she played the young Cate Blanchett in Paramount and director David Fincher's THE CURIOUS CASE OF BENJAMIN BUTTON opposite Brad Pitt.

Also that year, Fanning starred in the independent film PHOEBE IN WONDERLAND opposite Patricia Clarkson, Felicity Huffman and Bill Pullman. The film had its world premiere at the 2008 Sundance Film Festival to rave reviews for its young star. The movie tells the story of a nine-year-old girl who won't — or can't — follow the rules as she struggles with Tourette's Syndrome.

In 2010, Fanning starred alongside Stephen Dorff in Sofia Coppola's SOMEWHERE. It follows a father and his daughter as he is forced to re-examine his life due to her unexpected visit. The film won the 2010 Venice Film Festival's Golden Lion Award. It was also named one of the top 10 independent films of the year by the National Board of Review. Fanning was nominated for a Critics' Choice Award for her performance in the film. She was also named Female Actress of the Year at the Young Hollywood Awards.

In 2011 Fanning starred in the blockbuster film SUPER 8 for director J.J. Abrams and producer Steven Spielberg. Set in 1979, the film follows a group of young friends after they witness a mysterious train crash in their small town. For her performance, Fanning was nominated for a Critic's Choice Award and an MTV Movie Award.

Also in 2011, Fanning starred in Francis Ford Coppola's TWIXT, which had its world premiere at the 2011 Toronto Film Festival. Later that year, Fanning was seen in Fox's December release WE BOUGHT A ZOO for director Cameron Crowe. She stars opposite Matt Damon and Scarlett Johansson. Based on a bestselling book, the film is about a father who moves his young family to the countryside to renovate and re-open a struggling zoo.

In addition to her film work, Fanning is an ambassador to the United Nations' Ending Hunger campaign. She resides in Los Angeles with her family.

GLENN CLOSE (Gram)

Glenn Close is an Emmy, Golden Globe and Tony Award winning actress who completed filming on two other features this summer: 5 TO 7, with Anton Yelchin, Bérénice Marlohe and Frank Langella for writer-director Victor Levin; and the feature film of Marvel Comics' GUARDIANS OF THE GALAXY.

Close received her sixth Academy Award acting nomination last year, along with Golden Globe and SAG nominations, for the feature film ALBERT NOBBS. She starred in the title role alongside a distinguished cast that includes Mia Wasikowska, Aaron Johnson, Jonathan Rhys Meyers, Brendan Gleeson, Brenda Fricker and Janet McTeer. Rodrigo Garcia, for whom Close starred in two previous films, directed. In addition to writing the screenplay with (Man Booker prize-winning novelist) John Banville, Close was also

a producer on the film and she composed the lyrics for the Golden Globe and World Soundtrack nominated song, "Lay Your Head Down." She received the Irish Film and Television Award (IFTA) as "Best Foreign Actress," was voted "Best Actress" at the 2011 Tokyo International Film Festival, the AARP "Movies for Grownups" Award as "Best Actress" and was honored for her performance by the San Sebastian Film Festival (Donostia Award), Hollywood Film Festival, Mill Valley Film Festival and the Palm Springs Film Festival.

Also in 2012, Close headlined the fifth and final season of the critically acclaimed original legal thriller, "Damages." For her riveting portrayal of high-stakes litigator Patty Hewes, Glenn was nominated for a 2012 Emmy Award, a 2010 Emmy Award and won two consecutive Emmys as Best Actress in a Drama Series for "Damages" first two seasons. For the show's 2009 premiere season, she won a Golden Globe Award in addition to the Emmy and received a SAG nomination. She was also nominated for a 2010 Golden Globe and both a 2011 and 2010 SAG Award. Prior to "Damages," Close won rave reviews and an Emmy nomination for her portrayal of Captain Monica Rawling in a season-long story arc on FX's "The Shield."

Close made her feature film debut in George Roy Hill's THE WORLD ACCORDING TO GARP. Her performance in the film earned her awards from the Los Angeles Film Critics Association and the National Board of Review as well as her first Academy Award nomination. She was subsequently Oscar-nominated for her performances in Lawrence Kasdan's THE BIG CHILL; Barry Levinson's THE NATURAL; Adrian Lyne's smash FATAL ATTRACTION; and Stephen Frears' DANGEROUS LIAISONS (for which she was also a BAFTA Award nominee).

Close's other films include Richard Marquand's JAGGED EDGE; Barbet Schroeder's REVERSAL OF FORTUNE; Franco Zeffirelli's HAMLET; István Szabó's MEETING VENUS; Ron Howard's THE PAPER; Stephen Herek's 101 DALMATIANS; Kevin Lima's 102 DALMATIANS; Wolfgang Petersen's AIR FORCE ONE; Robert Altman's COOKIE'S FORTUNE; Rose Troche's THE SAFETY OF OBJECTS; Merchant Ivory's LE DIVORCE; Chris Terrio's HEIGHTS; Rodrigo García's THINGS YOU CAN TELL JUST BY LOOKING AT HER and NINE LIVES; and Lajos Koltai's EVENING.

Close's 12 Golden Globe Award nominations include a win for Best Actress in a Mini-Series or Motion Picture for Television for her performance in Andrei Konchalovsky's adaptation of THE LION IN WINTER (which also earned her a SAG Award). The latter is also among the television projects that have brought her 12 Emmy Award nominations, among them a win for her portrayal of real-life hero Margarethe Cammermeyer in Jeff Bleckner's SERVING IN SILENCE: THE MARGARETHE CAMMERMEYER STORY, which Close executive produced.

Her other notable films for television include Jack Hofsiss' taped staging of The ELEPHANT MAN; Randa Haines' SOMETHING ABOUT AMELIA; Jack Gold's STONES FOR IBARRA; Christopher Reeve's IN THE GLOAMING (for which she won a CableACE Award) and Richard Pearce's musical remake of SOUTH PACIFIC, in which she starred and sang as Nellie Forbush, and which she executive-produced. She executive produced and starred thrice opposite Christopher Walken in the SARAH, PLAIN AND TALL trilogy, directed, alternately, by Glenn Jordan and Joseph Sargent. She likewise executive produced and starred in THE BALLAD OF LUCY WHIPPLE, directed by Jeremy Kagan.

Close made her professional theater, and Broadway, debut in Harold Prince's revival of "Love For Love." Other early stage credits include Paul Giovanni's "The Crucifer of Blood" and Simone Benmussa's adaptation of "The Singular Life of Albert Nobbs," for which she won an Obie Award. Close's first Tony Award nomination came for her role in Joe Layton's musical "Barnum" and she subsequently won Tony Awards for her performances in "The Real Thing" and "Death and the Maiden," both directed by Mike Nichols.

For her portrayal of Norma Desmond in Andrew Lloyd Webber's musical "Sunset Boulevard," Close won a Tony Award, a Drama Desk Award, a Los Angeles Drama Critics Circle Award and a Dramalogue Award. She would later reteam with the show's director, Trevor Nunn, in London for his Royal National Theatre revival of "A Streetcar Named Desire."

Close recently received the Donostia Award for career achievement at the 2011 San Sebastian Film Festival. She has been honored with a Crystal Award from Women In Film; a GLAAD Media Award; a People's Choice Award; the National Association of Theatre Owners' Female Star of the Year award at ShoWest and a Gotham Award for her contributions to the New York independent filmmaking community. She is a trustee emeritus of The Sundance Institute, having served as a board member for 16 years. In 2009, Glenn Close participated in the launch of Bring Change 2 Mind, a not-for-profit organization dedicated to confronting, head-on, the stigma and discrimination associated with mental illness. The organization was created by Close together with The Balanced Mind Foundation, Fountain House and Garen and Shari Staglin of International Mental Health Research Organization, and has the support of the major mental health organizations in this country.

The idea for this movement evolved out of Close's first-hand observation of battles with mental illness within her family. Close's sister, Jessie, is living with bipolar disorder and Jessie's son, Calen, is living with schizoaffective disorder. All three are actively involved in spreading The Bring Change 2 Mind mission of tackling the stigma and discrimination of mental illness where they live – in all of us.

Close actively supports Puppies Behind Bars and their program Dog Tags: Service Dogs for Those Who've Served Us. She co-directed, narrated and co-produced Pax, a documentary short subject that looks at the program and the affect it has had on one particular soldier, Sergeant Bill Campbell, who returned home from Iraq with post-traumatic stress and traumatic brain injury. The film has played in film festivals around the country and won an Honorable Mention at the NYC Downtown Short Film Festival.

Close is also a Founding Member of the Panthera Conservation Advisory Committee. Panthera is an international nonprofit whose sole mission is conservation of the world's 36 species of wild cats.

PETER DINKLAGE (Alain)

With his supporting role in Tom DeCillo's LIVING IN OBLIVION, actor Peter Dinklage delivered an open rant to an entire generation of would-be filmmakers, refusing to be used as a gag or a prop – while honoring his craft with an unforgettable fierceness and dignity. Dinklage got his shot at redefining the concept of a leading man with his starring role in the Sundance Audience Award winner THE STATION AGENT, which drew standing ovations at the 2003 Sundance Film Festival and was immediately bought and released by Miramax.

After the Dramatic Audience Award, Dinklage went on to receive the SAG Award Nominee for Best Actor 2004, the Independent Spirit Award Nominee for Best Actor 2004 and was also named one of the top 5 "Breakout Stars" of the year by Entertainment Weekly and prominently featured in People's "Sexiest Man Alive" issue. He has been extremely busy ever since.

Feature credits include appearing opposite Will Ferrell in Jon Favreau's ELF; Michel Gondry's HUMAN NATURE, written by Charlie Kaufman; PENELOPE, co-starring Reese Witherspoon and Christina Ricci; PETE SMALLS IS DEAD with Steve Buscemi and Tim Roth (Dinklage also produced); and Sony's comedy DEATH AT A FUNERAL, opposite Chris Rock and Martin Lawrence. Dinklage was most recently seen in THE ANGRIEST MAN IN BROOKLYN, opposite Robin Williams and Mila Kunis, and FOX'S X-MEN: DAYS OF FUTURE PAST.

Getting back to his theatre roots, Dinklage starred in a Lincoln Center production on the life of painter Henri de Toulouse-Lautrec for director Martha Clark; the title role in The Public Theatre's critically acclaimed "Richard III"; Charlie Kaufman's "Theatre of the New Ear," co-starring Meryl Streep and Hope Davis; and "Knickerbocker" at Williamstown.

Rounding out the triple threat, Dinklage's television credits include many TV series working with HBO, CBS, ABC, and producers like David Heyman, David Goyer and David Benioff. Peter recurred on the hit show "Nip/Tuck" for F/X and did a guest spot written for him opposite Tina Fey on "30 Rock." Dinklage is currently starring in HBO's smash hit event series "Game of Thrones," for which he won the Best Supporting Actor Emmy and Golden Globe.

FLEA (Lester Hobbs)

Born in 1962 in Melbourne, Australia, Flea is known to most as founding and current member of the Red Hot Chili Peppers. His prolific and diverse musical career has helped him to accrue multiple Grammy Awards, a place in the Rock and Roll Hall of Fame, an enduring following, and critical acclaim as a musician. However, his creative identity is not only defined as a musician. Flea has also acted in a number of critically acclaimed films.

Flea found his debut role – young punk rocker, Razzle – in the Penelope Spheeris-directed SUBURBIA. Following this, Flea acted in THE BLUE IGUANA, BACK TO THE FUTURE PART II, BACK TO THE FUTURE PART III, MOTORAMA and Gus Van Sant's MY OWN PRIVATE IDAHO, which received the Showtime International Critics Award at the 1991 Toronto Film Festival. He also appeared in Gus Van Sant's PSYCHO.

Flea then went to make appearances in SON IN LAW, THE BIG LEBOWSKI, FEAR AND LOATHING IN LAS VEGAS, and LIAR'S POKER, among others. In addition, Flea has appeared in documentaries including LET'S GET LOST, AMERICAN HARDCORE, and PATTI SMITH: DREAM OF LIFE.

Flea currently resides in Los Angeles, California, where he began both his musical and theatrical careers. He is also the founder of the non-profit Silverlake Conservatory of Music, and loving father to two daughters.

LENA HEADEY (Sheila Albany)

Lena Headey brings to life the role of Cersei Lannister in HBO's epic television series "Game of Thrones," based upon the popular fantasy novels by George R.R. Martin. Recent film credits include THE PURGE opposite Ethan Hawke, THE MORTAL INSTRUMENTS: CITY OF BONES as well as the upcoming MARIAH MUNDI AND THE MIDAS BOX, and 300: THE RISE OF AN EMPIRE, the highly anticipated sequel to 300.

She previously played the title role in the Fox Network television series "The Sarah Connor Chronicles," which continues the saga of THE TERMINATOR films, with Headey taking over the part made famous by Linda Hamilton.

Headey's other recent film credits include the comic-book adaptation, DREDD opposite Karl Urban and Olivia Thirlby. TELL TALE opposite Josh Lucas and Brian Cox, the psychological horror film, THE BRØKEN, directed by Sean Ellis, and THE RED BARON, in which she stars as the love interest of Germany's famed World War I flying ace, Baron Von Richthofen opposite Matthias Schweighöfer and Joseph Fiennes.

In 2006, Headey showcased her talents in three different features: the horror thriller THE CAVE; the fantasy adventure THE BROTHERS GRIMM, in which she starred with Matt Damon and Heath Ledger; and the British romantic comedy IMAGINE ME & YOU with Piper Perabo and Matthew Goode. Headey made her feature film debut in 1992's WATERLAND playing the younger version of Jeremy Irons' wife. She was also seen that year in the BBC television movie THE SUMMER HOUSE. In 1993, Headey appeared in the period drama CENTURY and the award-winning Merchant-Ivory film THE REMAINS OF THE DAY.

Her first leading role came in the live-action version of Rudyard Kipling's THE JUNGLE BOOK and she continued to star in such independent films as MRS. DALLOWAY, FACE, ONEGIN, GOSSIP, POSSESSION, RIPLEY'S GAME and THE ACTORS.

On television, Headey has starred in a wide range of long-form projects, all over the world. Her credits include the BAFTA-nominated THE LONG FIRM, HBO's THE GATHERING STORM, MERLIN, LOVED UP and BAND OF GOLD.

CALEB LANDRY JONES (Cole)

Caleb Landry Jones recently starred in ANTIVIRAL, which premiered at this past year's Cannes festival, had its North American premiere at Toronto and was released by IFC Films. ANTIVIRAL sees Jones starring opposite Sarah Gadon and Malcolm McDowell in Brandon Cronenberg's directorial debut for which he won best Canadian first feature at Toronto and also 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 Michelle Williams. Jones was just seen at the Toronto International Film Festival in Neil Jordan's BYZANTIUM opposite Saoirse Ronan, Gemma Arterton and Sam Riley, in which Caleb plays a young man dying of leukemia and struggling with his mortality and was distributed by IFC. He also recently wrapped TOM AT THE FARM with acclaimed auteur Xavier Dolan.

Next up, Jones will be seen in QUEEN AND COUNTRY from director John Boorman, which premiered in the Director's Fortnight Section of the 2014 Cannes Film Festival. Jones will also star in John Boorman's long gestating passion project BROKEN DREAM opposite John Hurt which Boorman co-wrote with Neil Jordan. Boorman was supposed to shoot the film in the early '90s with River Phoenix and has met with many actors since but was never able to find the right actor until now. Jones also recently starred in GOD'S POCKET opposite Philip Seymour Hoffman and Richard Jenkins. He additionally co-starred opposite James MacAvoy, Michael Fassbender, Jennifer Lawrence and Nicholas Hoult in Fox's summer blockbuster X-Men: First Class.

Jones' other credits include SUMMER SONG, THE LAST EXORCISM and a role in the Coen Brothers' NO COUNTRY FOR OLD MEN. He also co-starred opposite Mark Wahlberg and Kate Beckinsale in box-office hit CONTRABAND.

One of Hollywood's emerging young actors, Jones was recently featured in the "Young Hollywood" issues of both VMAN and Teen Vogue. Caleb was recently listed by Yahoo's The A List as one of the "Five Actors to Watch in 2012", Screencave's "Ten to Watch in 2012" as well as The Wrap's "Breakout Stars of 2012."

TARYN MANNING (Colleen)

Taryn Manning is a go-to favorite of the entertainment industry, in all of its facets. Juggling a cohesive acting career, launching a solo music career that has hailed multiple Billboard Dance Chart hits (her most recent, "Send Me Your Love," went #1), and flying from coast to coast and border to border smashing her DJ sets for some of the hottest and most exclusive events on the lines, Manning has proved herself time and time again to be more than just a 'triple-threat'. An original trendsetter, she continues to be recognized in her career whether for her music, her mixes, her fashion, or the roles she chooses.

Manning is fearlessly versatile and her work is ever-changing. She is known for exploring a range of diverse roles in television, independent films and major studio productions. She has graced the screen in cinematic hits such as HUSTLE AND FLOW, 8 MILE, CROSSROADS, CRAZY/BEAUTIFUL, COLD MOUNTAIN, DANDELION, WHITE OLEANDER, LOVE RANCH and most recently THE PERFECT AGE OF ROCK N' ROLL. Not only a force in film, Manning has been favored in roles on television's major hitters "Hawaii Five-0," "Melrose Place," "Sons of Anarchy" and "Law & Order: SVU," a role for which she garnered critical acclaim. She is currently receiving accolades for her role as "Pennsatucky" in the Netflix original series "Orange Is the New Black," starring opposite Jason Biggs, Taylor Schilling and Natasha Lyonne.

Boasting a love for music in all of its incarnations and a regular on the club-music scene, Manning has been eager to explore the entirety of her music career. With an exceptional ear for music, DJ Taryn Manning has emerged as the club scene's golden child. Manning has booked gigs including high-profile

events such as the Rolling Stone Bacardi Event, House of Hype's Sundance and Coachella parties, Rock The Vote Friends & Family Grammy Party, and Richard Branson's Rock The Kasbah, to name a few. From swanky parties to New York Fashion Week and top premier clubs to gritty festivals, DJ Taryn Manning has worked alongside some of the hottest names in the game including Diplo, Rick Rude, DJ Spider, Mia Moretti, Michael Stonerock & Ross One.

Always one to have multiple projects in the works, Manning is a true force with her sultry vocals as the front woman of Boomkat which parallels the saucy electronic beats on her solo tracks. She has a history with topping charts, including such hits as the fall 2012 hit "Send Me Your Love," which reached #1 on the Billboard Dance Chart, her 2011 solo release "Turn It Up" topping Billboard Charts and Boomkat's "The Wreckoning," which made its debut as #1 on Billboard's Hot Dance Music/Club Play chart and closed out 2003 as Billboard Magazine's #5 Hot Dance Club Play Artist of the Year. The demand for her musicianship to accompany her acting expertise has proven relentless. Her music has been placed from blockbuster hits to network television and includes the soulful single "Wastin' My Time," personally licensed by Eminem and featured on the 8 MILE Soundtrack, Boomkat's remake of the Blondie song "Rip Her to Shreds," which can be heard in the opening credits of the film MEAN GIRLS, and "The Wreckoning," which was used in the opening scene of THE ITALIAN JOB, as well as solo tracks on "Melrose Place" and "Hawaii Five-0." She will release her newest single, "Summer Ashes," this July (a collaborative effort with DJ K Drew).

Manning is a Los Angeles native who spends her free time with her rescue dog, Penguin, and her family.

TIM DALY (Dalton)

Tim Daly is an actor, director, and producer whose resume spans a long list of diverse projects. His acting resume includes films such as AGAINST THE ROPES with Meg Ryan, RETURN TO SENDER opposite Aidan Quinn and Connie Nielsen, BASIC opposite John Travolta and Samuel L. Jackson, and THE OBJECT OF MY AFFECTION opposite Jennifer Aniston and Paul Rudd. After making his film debut in Barry Levinson's DINER, he went on to starring roles in MADE IN HEAVEN, YEAR OF THE COMET and DENISE CALLS UP, which was released by Sony Pictures Classics and received the Special Jury Prize at the 1995 Deauville Film Festival. In addition, the film was awarded a special mention for the Camera d'Or at the 1995 Cannes Film Festival.

On the small screen, Daly appeared in several episodes of HBO's hit series "The Sopranos" as J.T., a screenwriter in the grips of both a drug addiction and gambling problem. Daly received an Emmy Award nomination for Outstanding Guest Actor in a Drama Series for this role, which was created specifically for him by David Chase with whom Daly worked on his first series, CBS's "Almost Grown." Daly is the voice of iconic superhero Superman in both the animated series and two animated features. Daly starred in the critically acclaimed ABC/Warner Bros. television series, "The Nine" opposite Chi McBride, Scott Wolf and Kim Raver. Before that, he starred as Harlan Judd in the network's critically acclaimed series "Eyes," reuniting with creator John MacNamara with whom Daly worked on the CBS/Warner Bros. remake of the hit series "The Fugitive." Daly's portrayal of Dr. Richard Kimble earned him a SAG award nomination. Other notable television acting credits include HBO's FROM THE EARTH TO THE MOON NBC's comedy series "Wings," ABC's miniseries STORM OF THE CENTURY, and the Showtime original film THE OUTSIDER opposite Naomi Watts. Most recently, he starred as "Dr. Pete Wilder" on ABC's "Private Practice" for five seasons.

In addition to his acting work, Daly produced the documentary film POLIWOOD, directed by Barry Levinson. POLIWOOD presents an in-depth look at the 2008 presidential election, blending footage from the Republican and Democratic conventions, as well as interviews with celebrities and key political figures. Daly's association and work with POLIWOOD stems from his long involvement with the Creative Coalition, for which he has served as president for the past five years. The coalition is a nonprofit, nonpartisan, social and political advocacy organization of the entertainment industry, which educates and mobilizes leaders in the arts community on issues of public importance, specifically in the areas of First Amendment rights, arts advocacy and public education.

Daly divides his time between Los Angeles and Vermont, where he began his career while a student studying theatre and literature at Bennington College.

ABOUT THE FILMMAKERS

JEFF PREISS (Director)

Jeff Preiss is New York based a filmmaker who emerged in the 1980s though his involvement in the production and exhibition of experimental film. His earliest works were singled out for BIG AS LIFE, A HISTORY OF 8MM at The Museum of Modern Art, New York. He was co-director of the pioneering Lower East Side film venue FILMS CHARAS, and a board member of THE COLLECTIVE FOR LIVING CINEMA. In 1984 he traveled to Berlin to shoot the Rosa Von Praunheim-produced punk vampire Film, DER BIS. In 1987, he joined photographer Bruce Weber as Director of Photography on a series of short films and two feature documentaries, BROKEN NOSES and LET'S GET LOST the latter winning the Venice Film Festival Critics Prize and an Academy Award nomination for best documentary.

After three years of collaborating with Weber, Preiss' film career branched out to include directing commercials and music videos for Iggy Pop, Malcolm McLaren, R.E.M., Mariah Carey, Apple, Nike, Coke, etc. In 1995 he partnered with Mindy Goldberg at Epoch Films. Throughout Preiss continued producing experimental film including gallery installations at The Whitney Museum of American Art, The Museum of Modern Art, New York, MOCA L.A., Musee d'art Moderne de la Ville Paris, The Centre Pompidou and Museum Boijmans, Rotterdam among others. He has collaborated with Artists including Rem Koolhaas, Joan Jonas, Andrea Fraser, Josiah McElheny and Anthony McCall. His work is in the collection of The Museum of Modern Art, New York and The Reina Sofia, Madrid. His 2012 experimental feature film STOP was a selection of the 50th New York Film Festival.

In 2005 Preiss cofounded the artist run gallery ORCHARD in New York and he currently sits on the board of LIGHT INDUSTRY, a venue for film and electronic art in Brooklyn.

AMY-JO ALBANY (Co-Writer)

Amy-Jo Albany was born on February 5th, 1962, in Hollywood, Ca. Her Father, Joe Albany, was born in New Jersey of Italian parents. Joe Albany was a brilliant musician and troubled drug addict. Her mother, Sheila Nesbitt, was associated with the Beat Poets and also burdened by addiction. Leaving after three years Nesbitt would reappear into Albany's life intermittently but mostly left her to be raised by Joe alone in transient hotels and nightclubs.

As a child, Albany suffered from debilitating asthma. As a result, she often stayed up all night watching late-night movies, in the process becoming an avid movie fan: film noir, horror and musicals in particular.

Albany often cut school, preferring to hang out at Peaches Records and Pickwick or Bennett's Books on Hollywood Boulevard. She left school in her senior year, 40 credits shy of graduating.

This led to a decade or so of wandering and miscellaneous jobs, primarily in bookstores. At Dutton's, she devoured books, and secretly developed an interest in becoming a writer. After an early marriage ended, and the death of her parents in the late '80s, she went through a self-destructive phase ending when she met her current husband, Karl, in 1992. They have two children, a daughter, Charlie, and a son, Dylan, age 20 and 16, respectively.

In 2001, encouraged by her friend, director Jeff Preiss, she wrote a memoir called Low Down: Junk Jazz and Other Fairy Tails from Childhood published in 2002. Movie producers Albert Berger and Ron Yerxa optioned the book, and stuck with it for a decade.

Co-writing with Topper Lilien, Albany adapted her own memoir for the screen, and served as one of the film's Executive Producers.

She is currently working on part two of what she hopes will be a Los Angeles trilogy of books. Albany is devoted to telling stories of her often misunderstood hometown, while bringing attention to the

disenfranchised youth and unique individuals who call L.A. their home.

TOPPER LILIEN (Co-Writer)

LOW DOWN is Topper Lilien's second film to screen at the Sundance Film Festival; "Mr Fixit," a short which he wrote and directed, screened at Sundance in 1988, when Topper was an infant. He is currently writing DEAD BEAT for director Dean Parisot and CANDY & MEL for producers Ron Yerxa & Albert Berger (LOW DOWN, NEBRASKA). Topper attended Bennington College and teaches screenwriting at New York University.

ALBERT BERGER (Producer)

Albert Berger formed Bona Fide Productions with Ron Yerxa in 1993. Their producing credits include Steven Soderbergh's KING OF THE HILL, Alexander Payne's ELECTION, Anthony Minghella's COLD MOUNTAIN, Jonathan Dayton and Valerie Faris's LITTLE MISS SUNSHINE and RUBY SPARKS, Todd Field's LITTLE CHILDREN and the recently released NEBRASKA, among others.

Berger's executive producing credits include the award-winning documentary CRUMB, the Wilco documentary I AM TRYING TO BREAK YOUR HEART, HAMLET 2, and the Levon Helm documentary AIN'T IN IT FOR MY HEALTH.

Bona Fide premiered NEBRASKA directed by Alexander Payne in competition at the Cannes Film Festival where it won the Best Actor Award for Bruce Dern. The film has since played at various film festivals, including Telluride and New York Film Festival, and opened in theaters on November 15th. Bona Fide recently completed the HBO series "The Leftovers." Their upcoming projects include THE ONLY LIVING BOY IN NEW YORK to be directed by Marc Webb, THE ABSTINENCE TEACHER to be directed by Lisa Cholodenko, and LOUDER THAN BOMBS to be directed by Joachim Trier.

After graduating from Tufts University, Berger returned to his native Chicago where he owned and managed the Sandburg Theatre, a revival showcase for obscure and classic films. He attended Columbia University film school before moving to Los Angeles to write scripts for Paramount, TriStar, MGM, Orion, and producer Roger Corman. Berger went on to serve as Vice President of Development for Marvin Worth Productions at Paramount Pictures, where he worked on several projects, including Malcolm X.

RON YERXA (Producer)

Ron Yerxa formed Bona Fide Productions with Albert Berger in 1993. Their producing credits include Steven Soderbergh's KING OF THE HILL, Alexander Payne's ELECTION, Anthony Minghella's COLD MOUNTAIN, Jonathan Dayton and Valerie Faris's LITTLE MISS SUNSHINE and RUBY SPARKS, Todd Field's LITTLE CHILDREN and the recently released NEBRASKA among others.

Yerxa's executive producing credits include the Wilco documentary I AM TRYING TO BREAK YOUR HEART, HAMLET 2, and the Levon Helm documentary AIN'T IN IT FOR MY HEALTH.

Ron Yerxa graduated from Stanford University and worked as a journalist and teacher before becoming an independent producer.

MINDY GOLDBERG (Producer)

Mindy Goldberg is the founder of Epoch Films. She formed the company in 1989 with a vision of creating a place for talented young directors to gain access to the otherwise restricted commercial marketplace. Today, twenty five years later, Epoch is a leading commercial production company with offices in New York, Los Angeles and London. During her tenure at Epoch Films, Goldberg is proud to have helped launch and build the careers of a strong contingent of successful commercial directors.

In 2005, Goldberg began Epoch's push into feature films. The first film Goldberg produced under the Epoch banner was JUNEBUG, directed by Phil Morrison, and released by Sony Pictures Classics. The film earned an Independent Spirit Award for Amy Adams as well as an Oscar nomination for best supporting

actress. In 2008, Goldberg produced GIGANTIC, directed by Matt Aselton. The film premiered at the 2009 Toronto International Film Festival.

Goldberg produced two films in 2013, GOODBYE TO ALL THAT, the directorial debut by JUNEBUG writer, Angus MacLachlan, and LOW DOWN, the first narrative feature film by Epoch director and partner, Jeff Preiss.

Continuing to build Epoch's diverse slate, Goldberg, is attached to produce THREEWAY, an original narrative written by Peter Warren for Epoch comedy- pro, Michael Downing to direct; Matt Aselton's second feature, RODEO IN JOLIET, based on the memoir by Glenn Rockowitz; and FATHERS AND SONS, written by Angus MacLachlan with Phil Morrison attached to direct.

BURTON RITCHIE (Executive Producer)

Burton Ritchie is a successful serial entrepreneur and film producer. He has taken his expertise from the business world and is combining it with his love for cinema. He is currently a producer or Executive Producer on a wide variety of projects: WELCOME TO ME, starring Kristen Wiig, James Marsden, Wes Bentley and Jennifer Jason Leigh; MISERY LOVES COMEDY, directed by Kevin Pollak and featuring Louis Black, Richard Lewis, Dana Carvey and many others; PUMP, an environmental documentary directed by Academy Award-nominated director Josh Tickell; VAMPED OUT, a mockumentary directed by Kevin Pollak; and EATING ANIMALS, a documentary starring Natalie Portman about the ethical treatment of animals. As a film aficionado, Ritchie knows the industry and can utilize his substantial business acumen to make Heretic Films a leader in its class.

CHRISTOPHER BLAUVELT (Director of Photography)

Christopher Blauvelt is a third-generation film craftsman who combines his extensive experience with a fresh creative eye. A protégé of Harris Savides, Blauvelt worked on films for directors Noah Baumbach and David Fincher and operated on Tom Ford's A SINGLE MAN, Spike Jonze's WHERE THE WILD THINGS ARE, and Gus Van Sant's RESTLESS. Blauvelt's work as a cinematographer includes Sofia Coppola's THE BLING RING and Ned Benson's THE DISAPPEARANCE OF ELEANOR RIGBY with Jessica Chastain and James McAvoy, which premiered at the Toronto Film Festival. Blauvelt also lensed Kelly Reichardt's MEEK'S CUTOFF and NIGHT MOVES, starring Dakota Fanning, Peter Sarsgaard and Jesse Eisenberg, which premiered at the Venice and Toronto Film Festivals. The Blauvelt-shot MAX ROSE, starring Jerry Lewis, made its debut at the Cannes Film Festival in 2013.

MICHAEL SAIA (Editor)

Michael Saia's career path began with his music studies in New York City at Hunter College and wound its way into sound and eventually film editing. Founder of the award-winning bi-coastal editorial shop jump, he has been an editor on James Gartner's 2006 film GLORY ROAD as well as Gartner's acclaimed short film "Vuelo." His documentary work includes 2009's LIVING THE LEGACY, directed by Academy Award winner Cynthia Wade, and this year's MISSION CONGO, directed by Lara Zizic and David Turner, which premiered at the Toronto Film Festival and has since screened at DOC NYC, and at IDFA in Amsterdam.

LOW DOWN

DIRECTED BY

Jeff Preiss

WRITTEN BY

Amy-Jo Albany and Topper Lilien

PRODUCED BY

Albert Berger & Ron Yerxa
Mindy Goldberg

EXECUTIVE PRODUCED BY

Burton Ritchie
Daniel-Konrad Cooper
Win McCormack
Amy-Jo Albany
Flea
Anthony Kiedis

LINE PRODUCED BY

Chris Stinson

CINEMATOGRAPHY BY

Christopher Blauvelt

PRODUCTION DESIGN BY

Elliott Hostetter

FILM EDITING BY

Michael Saia

COSTUME DESIGN BY

Jennifer Johnson

MUSIC BY

Ohad Talmor

MUSIC SUPERVISION BY

Dondi Bastone

CASTING BY

Justine Baddeley, CSA
Kim Davis, CSA

CO-PRODUCER

Topper Lilien
Tim Daly

ASSOCIATE PRODUCER

Jeanne McCulloch

Ben Galecki

CO-EXECUTIVE PRODUCER

Lawrence Brownstein

Unit Production Manager	Chris Stinson
First Assistant Director	Rod Smith
Second Assistant Director	Joseph Roddey

CAST AND CREW

Joe Albany	John Hawkes
Amy Jo Albany	Elle Fanning
Gram	Glenn Close
Alain	Peter Dinklage
Lester Hobbs	Flea
Sheila Albany	Lena Headey
Cole	Caleb Landry Jones
LaPrez	River Ross
Colleen	Taryn Manning
Lew	Billy Drago
Dalton	Tim Daly
Desk Clerk	Myles Cranford
Parole Officer Wighenhern	Burn Gorman
Alain's Redhead	Sandha Khin
Group Leader	Eddie Rouse
Plainclothes Copy #1	Dane Farwell
Plainclothes Copy #2	Ray Lykins
Chinese Woman	Linda Wang
Cole's Bass Player	Ricky Martinez
Kitty	Rain Phoenix
Barfly Drug Dealer	Chuck E. Weiss
Child Services Woman	Patrice Quinn
LAPD Officer	Brett Jones
Female LAPD Officer	Nicola Hindshaw
Bartender	Stuart Yee
Gentleman Cowboy	Wiley Pickett
Donte's Bass Player	Edwin Livingston
Club Waitress	Courtney Cunningham
Dalton's Drummer	Paul Allen
Latino Inmate	Dakota Black
Latino Wife	Veronica Enriquez
Staff Physician	Burton Ritchie
Taxi Cab Driver	Anthony Ruiz
The Pisser	Ohad Talmor
Stunt Coordinator	Kurt Bryant
Amy's Stunt Double	Joanna Bennett

<p>ANGEL EYES Written by Earl Brent and Matt Dennis Performed by Joe Albany Courtesy of Concord Music Group, Inc.</p>	<p>ROUND MIDNIGHT Written by Bernie Hanighen, Thelonious Monk and Cootie Williams Performed by Russ Johnson and Jacob Sacks Produced by Ohad Talmor</p>
<p>DAAHOUD Written by Clifford Brown Performed by Russ Johnson and Jacob Sacks Produced by Ohad Talmor</p>	<p>ZUTTY'S HOOTIE BLUES Written by Zutty Singleton and Steve Smith Performed by Pee Wee Russell Courtesy of Concord Music Group, Inc.</p>
<p>BIG EIGHT BLUES Written by Brick Fleagle Performed by Jack Teagarden's Big Eight Courtesy of Concord Music Group, Inc.</p>	<p>THROUGH THE FLOOR Written and Produced by Ohad Talmor Performed by Ohad Talmor and Shane Endsley</p>
<p>BARBADOS Written by Charlie Parker Performed by Joe Albany Courtesy of Fresh Sound Records</p>	<p>AB BLUES Written and Performed by Joe Albany Courtesy of Fresh Sound Records</p>
<p>LUSH LIFE Written by Billy Strayhorn Performed by Joe Albany Courtesy of Fresh Sound Records</p>	<p>THINK DEEP Written by William Smith Performed by Coleman Hawkins Courtesy of Concord Music Group, Inc.</p>
<p>VARIATIONS FOR MELODICA THE NEARNESS OF YOU Written and Performed by Ohad Talmor</p>	<p>Written by Ned Washington and Hoagy Carmichael Performed by Joe Albany Courtesy of Concord Music Group, Inc.</p>
<p>LOTUS BLOSSOM Written by Billy Strayhorn Performed by Joe Albany Courtesy of Fresh Sound Records</p>	<p>BIRDTOWN BIRDS Written and Performed by Joe Albany Courtesy of SteepleChase Records</p>
<p>CLOSING IN ON THE RAINBOW Written and Performed by Ohad Talmor</p>	<p>ROMÉO ET JULIETTE Written by Charles-François Gounod Performed by Antonina Nezhdanova Courtesy of Nimbus Records By Arrangement with Wyastone</p>

Estate Ltd.

RUBY MY DEAR
Written and Performed by Thelonious
Monk
Courtesy of Concord Music Group, Inc.

RAAG PURYA
Performed by Abhik Mukharjee
and Dan Weiss
Produced by Ohad Talmor

DEEDS NOT WORDS
Written by Bill Lee
Performed by Max Roach
Courtesy of Concord Music Group, Inc.

GOLDEN YEARS
Written and Performed by David
Bowie
Courtesy of RZO Music

KEEL
Written by Mal Waldron, Paul Evans
Parnes
Performed by Mal Waldron
Courtesy of Capitol Nashville Records
Under license from Universal Music
Enterprises

MAGGOT BRAIN
Written by George Clinton and and Paul
Eddie Hazel
Performed by Funkadelic
Courtesy of Westbound Records
By Arrangement with Fine Gold
Music

I WISH MY HEART COULD TALK
Written by Dave Bennett and Jean Chapel
Performed by Hank Snow
Courtesy of RCA Records
By Arrangement with Sony Music
Licensing

WHY DOES THE LADY CRY
Written and Performed by Melba
Montgomery
Courtesy of Capitol Nashville
Records
Under license from Universal
Music Enterprises

I'M IN THE MOOD TONIGHT
Written by Philip Moody, Doris Sherrell
Performed by Frank Parker

HAVE YOU EVER BEEN TO
PARIS?
Written by Philip Moody and Doris
Sherrell
Performed by Margaret Whiting

AB BLUES
Written by Joe Albany
Arranged & Produced by Ohad Talmor
Performed by The Ohad Talmor Large
Ensemble
Featuring Joe Albany, Courtesy of Fresh
Sound Records

EVERYBODY KNEW BUT ME
Written by Irving Berlin
Performed by Joe Albany
Courtesy of Amy Jo Albany

Additional Music Provided by
Opus 1
5 Alarm Music
Extreme Music

OHAD TALMOR LARGE ENSEMBLE

Ohad Talmor

**Tenor/Alto/Bari Saxophone, Clarinet,
Bass Clarinet, Flute, Bansuri**

Maria Grand, Curtis McDonald **Saxophones**

Russ Johnson, Kirk Knuffke,
Shane Endsley
Jacob Garchik
Greg Heffernan
Abhik Mukharjee
Jean Lou Treboux
Matt Pavolka
Jacob Sacks
Dan Weiss

Music mixed by
Point Sonic Sound Studio

Trumpet
Trombone
Cello
Sitar
Vibraphone
Acoustic and Electric Bass
Piano
Drums and Tabla

Michael Perz-Cisneros