



A Magnolia Pictures and Superlative Productions

Present

LUCKY

A film by John Carroll Lynch

88 minutes

Starring:

Harry Dean Stanton, David Lynch, Ron Livingston, Ed Begley Jr., Tom Skerritt, Beth Grant, Jam

Official Selection

2017 SXSW Film Festival – Visions, World Premiere

FINAL PRESS NOTES

Distributor Contact:

Matt Cowal
Arianne Ayers
Magnolia Pictures
(212) 924-6701 phone
publicity@magpictures.com

Press Contact LA/Nat'l:

Sara Tehrani / Rene Ridinger
mPRM Communications
5055 Wilshire Blvd. #840
Los Angeles, CA 90036
(323) 852-4161 phone
stehrani@mprm.com
RRidinger@MPRM.com

Press Contact NY/Nat'l:

Steve Beeman
Falco Ink
250 West 49th Street, Ste. 704
New York, NY 10019
stevenmbeeman@falcoink.com

49 west 27th street 7th floor new york, ny 10001
tel 212 924 6701 fax 212 924 6742
www.magpictures.com

SYNOPSIS

LUCKY follows the spiritual journey of a 90-year-old atheist and the quirky characters that inhabit his off the map desert town. Having out lived and out smoked all of his contemporaries, the fiercely independent Lucky finds himself at the precipice of life, thrust into a journey of self exploration, leading towards that which is so often unattainable: enlightenment. Acclaimed character actor John Carroll Lynch's directorial debut, "Lucky", is at once a love letter to the life and career of Harry Dean Stanton as well as a meditation on mortality, loneliness, spirituality, and human connection.

Q&A WITH JOHN CARROLL LYNCH

What drew you to Logan Sparks and Drago Sumonja's script?

First and foremost, I thought the script was funny. I liked the dialogue, the characters and the sense of community. This small town embraces everyone - even if they, like Lucky, think they are not a part of it.

Also, it felt like I got to know someone in the script that I had never seen before. Someone who is a holdout in so many ways. Lucky's lives at the edge of town, and at the edge of mortality - with no fanfare, no huge dramatic events, he confronts his isolation and his connection with eternity.

Was the story written with Harry Dean Stanton in mind, or how did you go about casting him?

The story was absolutely written with Harry Dean in mind. It was written as a love letter to the actor and the man. It is in essence, biographical. Lucky's stories, his behavior are drawn from Harry's life. Logan Sparks is an old friend of Harry's as well, and that's where the insight came from.

An example of this is Lucky's first line in the film. He walks into Joe's Diner and says to Joe (Barry Shabaka Henley) "You're nothing." Joe replies "You're nothing." And Lucky says, "Thank you." This exchange is one captured from Harry going to Ago's in L.A. He and the valet have this exchange every time he goes in. It is how Harry feels about what we all are. Nothing.

So, we all felt an immense responsibility to create from Harry's life, and from Harry's interactions, a story about a man who suddenly brings into his heart that he might have weeks and months to live, not years and decades.

It also had to reflect Lucky's journey from something to nothing, but not through "bucket list" experiences. No bank robberies, or jumping from planes. While those things are dramatic, they don't represent most of our experiences. We change from the inside. Not the outside. But it definitely was created to celebrate Harry. That's why the film in the titles says Harry Dean Stanton is "Lucky."

Describe the casting process for the supporting characters. How did you go about getting everyone on board?

David Lynch and Ed Begley came on board due to their long association with Harry. Their parts were written with them in mind. Logan was the one who made that happen.

For the others, I would describe it as Rolodex casting. I had worked with Ron Livingston, Barry Shabaka Henley, and Beth Grant and I knew Bertilla Damas. Ira Baer knew James Darren. Hugo Armstrong is a great friend of Drago's. We met Yvonne through friends of the project. Others came through Petite casting.

I imagine the draw was celebrating Harry Dean. It was for me.

How was the transition from acting to directing for you?

I had wanted to direct for a long time. I was so grateful that Drago and Logan offered it to me. That was quite a bit of trust.

I have always been drawn to understanding the whole story and have studied film as a storyteller, I found the learning curve was Himalayan.

It is one thing to understand a story. But then you have to figure out a way to reverse engineer it. Think of a bridge. To build the bridge, you have to create the apparatus to build it. That's what directors and producers do in film terms.

You have to create the process and assemble the machinery and fellow storytellers who will use the camera, production design, costumes, their bodies and souls, etc. to tell the story. Many of these choices were new to me. But my instincts as a storyteller come from character and story. I found that is true of all of the collaborators who came on board too.

Then I needed to learn how to orchestrate everyone's efforts and personalities in real time to create the raw materials that you will use in post to actually make the movie. All of this was exciting, difficult, painful and overwhelming. And so much fun.

Many actors also cast themselves in roles in their directorial debuts. Did you consider taking on one of the characters or did you always intend solely to direct the project?

I was originally going to play Joe. But after seeing what I needed to focus on, I decided it was silly. We didn't need me in the film for financing, so it seemed wiser not to be in it.

Also, I wanted this town to reflect the world I live in. Where we all live together side by side. It was important to me that we had actors of all colors prominent in the movie. Regardless of that desire, when it came to Joe, Barry was a no brainer. Anyone would be lucky to have him in their picture.

Not only do you move from acting to directing with LUCKY, but you also have a notorious director acting in your project. What was it like directing David Lynch?

David was gracious, responsive, supportive, prepared and committed. It was clear he'd come to play and to simply be an actor. I imagine he was the kind of actor he always hopes to work with. And I learned a lot about being an actor on set in the days he worked.

There was a moment that Harry was struggling with a moment in the text and I had given him an explanation as to why the words were there. Harry was not convinced.

As often happens on set, an actor turned to his fellow actor for clarification. In this case it was David Lynch.

Harry turned to David and said: "Do you understand this?" And David said "Yes, Harry." Harry said: "What the fuck does it mean?" David looked at me and I said; "Jump on in." He turned to Harry and said with calm compassion: "It's not my place to say, Harry." Wow. I loved his respect and his willingness to let me handle it. Harry played the moment and we moved on. It was very cool.

By the way, in the cutting room, Harry was right, we didn't need those lines. They are no longer in the movie. So, Harry knows his business.

Lucky is a bit of a loner, but also garners a certain affection from the locals in town. How do you think Lucky feels about where he is in life?

In some ways, it feels as if the town understands Lucky better than Lucky understands himself. He thinks he is an island and until the events in the story transpire, he doesn't see himself as part of the community. But he has been a part of it forever. It is the illusion of self-sufficiency we all suffer from in a way.

He walks around town every day and everyone has feelings about him. Even though he has little or no feelings about them. Like Boo Radley in a way.

How do you characterize Lucky?

He is a loner. A lover of puzzles and games. He prides himself on his self-reliance and thinks of himself as a master of his fate. He knows he's the smartest guy in the room even when he isn't. When he is confronted with his vulnerability, his first instinct is to rail and return to the illusion of self sufficiency. But that comes at the price of connection. As it does for us all I think.

Where was the film primarily shot?

We wanted Harry to sleep in his own bed every night. We shot in the desert north of L.A. Then we shot in Cave Creek, AZ for a day at the end to get those desert shots and the Saguaro. And the tortoise. And the saguaro. And the tortoise.

Did you find it hard to shoot everything you wanted with a limited budget? Did it create a sense of urgency on set to get as much as you could in each location with every scene?

I imagine if you get \$200 million or \$20 there is a sense of urgency. That said, 18 days was a challenge.

But the primary clock was Harry's energy. Before shooting this film, I had played the lead in film with an 18-day shoot. I was in every scene, and I was exhausted - and I am just a little more than half of Harry's age.

We made a schedule that had as few five-day weeks as possible. We tried to husband his energy in every way we could. but sometimes, we couldn't.

In the walking scenes, with the repeating of the sequences, Harry walked about three miles in 100 degree heat. And that was just onscreen.

He gave us everything he had.

ABOUT THE CAST

Harry Dean Stanton – “Lucky”

Harry Dean Stanton is a prolific and legendary actor who has appeared in over 200 films from the 50's to the present day.

Born in Kentucky, he served in World War II before appearing in a University of Kentucky production of *Pygmalion*. After honing his craft at the prestigious Pasadena Playhouse, his first on screen role was in *Tomahawk Trail* in 1957. Following this, Harry Dean had numerous smaller roles in television and film in the late 50's and early 60's, including *Rawhide* and *Bonanza* and films such as *The Adventures of Huckleberry Finn* in 1960 (Dir: Michael Curtiz)

In 1967, Harry Dean was cast in *Cool Hand Luke*. Some other classic films he appeared in around this time include *Kelly's Heroes* (Dir: Brian G. Hutton), *Dillinger* (Dir: John Milius), and *The Godfather: Part II* (Dir: Francis Ford Coppola). He put in a memorable turn as the doomed Brett in *Alien* for Ridley Scott in 1979. In another science fiction classic, *Escape from New York* (1981), Harry Dean played a cunning scientist for John Carpenter. Wim Wenders cast Harry Dean in *Paris, Texas* in 1984, and Alex Cox used him to great effect opposite Emilio Estevez in the cult film *Repo Man* in the same year. In 1986 John Hughes cast Harry Dean against type as a suburban father in *Pretty in Pink*. David Lynch's *Wild at Heart* in 1990 gave Harry Dean another memorable role, this time as an ill-fated private investigator. Lynch also cast Harry Dean in *Twin Peaks: Fire Walk With Me* in 1992 and *The Straight Story* in 1999. Also capping the 90's were *Fear and Loathing in Las Vegas* (1998) for Terry Gilliam and *The Green Mile* the following year for Frank Darabont,

No rest for the weary in the 21st century. Last decade's memorable Harry Dean Stanton performances have come in standout titles such as *The Pledge* for Sean Penn in 2001, *The Wendell Baker Story* directed by Andrew and Luke Wilson and *Alpha Dog* (2004) for Nick Cassavetes. More recently he contributed his talents to Anthony & Joe Russo's *You Me & Dupree* (2005), the voice of Balthazar in the 2011 animated hit *Rango*, as well as a notable cameo in the 2012 blockbuster *The Avengers*.

For four seasons, he appeared in the hit HBO series, *Big Love*, as polygamist patriarch, Roman Grant. He was most recently seen in Joss Whedon's *The Avengers*, Martin McDonagh's *Seven Psychopaths*, and *The Last Stand* with Arnold Schwarzenegger. In 2014 the indefatigable Stanton joined Daniel Stern and Laurie Metcalf in the HBO series *Getting On*.

David Lynch – “Howard”

David Lynch is an American director, screenwriter, visual artist, musician, actor and author. Known for his surrealist films, he has developed a unique cinematic style. The surreal and, in many cases, violent elements contained within his films have been known to “disturb, offend or mystify” audiences.

Ron Livingston – “Bobby Lawrence”

Ron Livingston recently wrapped production on the original series *Loudermilk* for the Audience Network. The scripted half-hour comedy series from Primary Wave Entertainment, Peter Farrelly and Bobby Mort will air exclusively on both DIRECTV and AT&T U-verse. Livingston also recently wrapped production on Producer-Director Jason Reitman’s latest comedy *Tully* starring opposite Charlize Theron. This marks the fourth collaboration between Reitman and Writer-Producer Diablo Cody. Up next is the crime thriller *Shimmer Lake*, directed by Oren Uziel and stars Wyatt Russell, Rainn Wilson and Rob Corddry, as well as *Lucky* directed by John Carroll Lynch, the film stars Harry Dean Stanton and David Lynch.

Over Thanksgiving week 2016 Ron appeared on TBS’s *Search Party* along with Alia Shawkat, Rosie Perez, Parker Posey and Christine Taylor. Earlier in the year, Livingston co-starred in Columbia Pictures *The 5th Wave* along with Chloe Grace Moretz, Liev Schreiber and Maria Bello. 2015 proved to be a busy year for Ron, he co-starred in 3 films that premiered at the Sundance Film Festival. Firstly, the critically acclaimed *The End of the Tour*, directed by James Ponsoldt, based on Rolling Stone contributing editor David Lipsky’s acclaimed memoir about the time he spent interviewing David Foster Wallace in the mid 1990’s. The book was published after Wallace’s suicide in 2008. Pulitzer-Prize winner Donald Margulies wrote the adapted screenplay and the film stars Jesse Eisenberg, and Jason Segel. *James White*, which marked the directorial debut of *Martha Marcy May Marlene* producer Josh Mond and stars Christopher Abbott and Cynthia Nixon. Additionally he was in Sundance-favorite Joe Swanberg’s *Digging for Fire* which stars his *Drinking Buddies* co-stars Jake Johnson, Anna Kendrick; along with Rosemarie DeWitt, Brie Larson and Sam Rockwell.

In November of that year, Livingston starred in NatGeo’s *Saints & Strangers*, which was filmed in South Africa. The two part series, told the story of the crossing on the Mayflower of the first settlers in Plymouth, and the trials and tribulations they endured. Vincent Kartheiser, Anna Camp, Natasha McElhone, and Rauol Trujillo also starred.

Livingston also appeared in *Shangri-La Suite*, he played Elvis Presley in co-writer/director Eddie O’Keefe’s fictional story about a couple who meet and fall in love in a mental hospital and set out on a cross country road trip with the intent to murder Presley.

In 2013 Livingston co-starred in Lynn Shelton's *Touchy Feely* with Rosemarie DeWitt, Allison Janney and Ellen Page. The film premiered in competition at the Sundance Film Festival. Additionally, his film *Drinking Buddies* had its World Premiere at SXSW in March of that year. Joe Swanberg directed Olivia Wilde, Anna Kendrick and Jake Johnson in the film, which released theatrically and on VOD and was a critical hit.

Additionally, Livingston starred in New Line's supernatural thriller, *The Conjuring* along with Patrick Wilson, Vera Farmiga and Lili Taylor. Based on the real life story of the Perron family and their horrifying experiences while living in a haunted Rhode Island farmhouse in the 1970's. James Wan directed the hit film which went on to gross over \$300 million worldwide.

That fall, Livingston co-starred in *Parkland* alongside a stellar cast, which included Paul Giamatti, Billy Bob Thornton and Marcia Gay Harden. Additionally, he returned to HBO as a new series regular on the acclaimed series *Boardwalk Empire* where he went on to garner a SAG Award Nomination in the Outstanding Performance by an Ensemble in a Drama Series category.

In 2012, Livingston co-starred in several high profile film and television projects. The Walt Disney pictures *The Odd Life of Timothy Green*, which starred Jennifer Garner and Joel Edgerton, and *Ten Year* with Channing Tatum, Rosario Dawson and Anthony Mackie. For HBO, Livingston also co-starred in the multiple award-winning *Game Change* along with Ed Harris, Julianne Moore, Woody Harrelson and Sarah Paulson. The film was based on the best-selling book by the same name authored by John Heilemann and Mark Halperin. Jay Roach directed with Playtone producing.

Additional projects include the Paramount Pictures film *Dinner for Schmucks* with Steve Carell and Paul Rudd, directed by Jay Roach, *Time Traveler's Wife* with Eric Bana and Rachel McAdams, and the ABC series *Defying Gravity*, a one-hour drama about a team of astronauts on a six-year billion-mile mission in outer space. Livingston played "Maddux Donner," the flight engineer responsible for the spaceship.

In 2007, Livingston appeared Off Broadway in the Neil LaBute play *In a Dark, Dark House*; in addition he starred with Michael Sheen and Melissa George in the "Music Within," winner of the audience award at the Palm Springs and AFI Dallas film festivals, and in 2006 he also starred in *Holly*, a riveting film about child trafficking shot on location in Cambodia and screened at several festivals.

As Captain Lewis Nixon in the 2001 HBO TV series *Band of Brothers*, Livingston was nominated for a Golden Globe in the Best Supporting Actor category. The critically acclaimed series won the Emmy and Golden Globe for best mini-series that year. That fall, Livingston took a memorable turn as Jack Berger on the ever popular HBO series *Sex and the City* opposite Sarah Jessica Parker.

Previous films include *The Cooler*, starring William H. Macy, Maria Bello, and Alec Baldwin, which premiered at the Sundance Film Festival. He has also appeared in: *Adaptation* for director Spike Jonze with Nicolas Cage, Meryl Streep, and Chris Cooper; *Swingers*, with Jon Favreau and Vince Vaughn; *Pretty Persuasion* for Samuel Goldwyn with Evan Rachel Wood and James Woods; *Winter Solstice* with Anthony LaPaglia and Allison Janney; and *Little Black Book*.

Livingston may be best known as the star of the cult hit *Office Space*. Directed by Mike Judge and starring opposite Jennifer Aniston, the film has gone on to become one of the industry's best-selling film/DVD rentals of all time. In the film, he played a disgruntled young office worker caught up in the corporate rat race.

Raised in Iowa, Livingston graduated from Marion High School and attended Yale University. He currently resides in Los Angeles.

Ed Begley Jr. – “Dr. Kneedler”

Inspired by the works of his Academy Award-winning father, Ed Begley, Jr. became an actor. He first came to audiences' attention for his portrayal of Dr. Victor Ehrlich on the long-running hit television series, *St. Elsewhere*, for which he received six Emmy nominations. Since then, Begley has moved easily between feature, television and theatre projects. Ed can be seen in *Ghostbusters* with Kristen Wiig and Melissa McCarthy and a number of Christopher Guest films, such as *Mascots*, *A Mighty Wind*, *Best In Show*, and *For Your Consideration*. He has also appeared in the Woody Allen movie *Whatever Works* with Larry David, as well as the Seth Rogan/Judd Apatow film, *Pineapple Express*. On television, Begley can currently be seen on *Better Call Saul* with Bob Odenkirk, *Blunt Talk* with Patrick Stewart and *Lady Dynamite* with Maria Bamford. He has starred in two HBO movies: *Muhammad Ali's Greatest Fight* with Christopher Plummer, Danny Glover and Frank Langella, as well as *Recount* with Kevin Spacey, Tom Wilkinson and Laura Dern. He has also had recurring roles on *Six Feet Under*, *Arrested Development*, and *Portlandia*. He starred in David Mamet's *November* at the Mark Taper Forum, and has appeared in several other works by this amazing playwright: *The Cryptogram*, in Boston, New York and Los Angeles, as well as *Romance*, also at the Mark Taper Forum. Ed has directed several episodes of the hit show *NYPD Blue* as well as a play that he wrote called *Cesar and Ruben* that won a Nos Otros Award and four Valley Theater League Awards. He lives in a solar powered home and drives an electric car.

Tom Skerritt – “Fred”

Tom Skerritt, Best Actor Emmy winner for his series *Picket Fences*, is one of the most versatile and acclaimed American actors of movies and TV. At UCLA Film School, he acted in theatre and began writing for screen as a means to understand the full embrace of his primary interest, Directing film. While acting on stage, he was seen and hired to be in a small film where he met Robert Redford and Sydney Pollack. Soon after that film, he met Director Robert Altman, with whom he mentored as a filmmaker, which led him to be cast in *M*A*S*H*. Watching other actors in the Altman classic, Skerritt suggested one of those actors, Bud Cort, to Hal Ashby for *Harold And Maude*, then continued to mentor with Ashby. Other classic films followed; *Turning Point* (Best Supporting Actor Award, National Board of Review), *Alien*, *A River Runs Through It*, *Steel Magnolias*, *Top Gun*, and *Contact*. In 1994 he received a LIFE ACHIEVEMENT HONOR from UCLA. In 2007, a LIFE ACHIEVEMENT from Wayne State University was followed with a LAUREATE AWARD from The Rainier Club in Seattle. In 2011, he received the Saturn Best Guest Actor Award - TV.

Skerritt continues to act, but his private interests have expanded to the creative vibrancy of Seattle and the inherent sociological implications of the most influential of all media, the movies. In 2004, along with other Hollywood transplants, he founded The Film School in Seattle, a school focused on storytelling centering on Film.

From the success of that school, he has recently taken Storytelling to PTS VETS at Fort Lewis, (JBLM), in Tacoma, Washington.

Recently, Tom Skerritt starred in *A Hologram For The King* alongside Tom Hanks and directed by Tom Tykwer along with guest appearances on *Madam Secretary* and *The Good Wife*.

Beth Grant – “Elaine”

Known as a Hollywood lucky charm, Beth Grant has co-starred in three Academy Award winning Best Pictures: *The Artist*, *No Country For Old Men*, and *Rain Man*. She has twice received the Screen Actors Guild Ensemble Award for *Little Miss Sunshine* and *No Country For Old Men*. She also voiced the Academy Award winning Best Animated Feature, *Rango*.

Recently, Grant was “Lady Bird Johnson” opposite Natalie Portman’s Jackie Kennedy in *Jackie*, directed by Pablo Larrain.

She is currently a TV series regular, “Beverly,” on *The Mindy Project* for NBC Universal, now airing in it’s 5th season for HULU.

Appearing frequently in projects for James Franco, she co-stars with Vincent D'Onofrio in the Tennessee Williams biopic *Tenn*; Steinbeck's *In Dubious Battle*; and William Gay's *The Long Home*; also playing Faulkner's iconic character "Addie Bundren" in *As I Lay Dying*, premiering at Cannes, and winning Best Ensemble Award from the Chlotrudis Society of Independent Film.

With several independents films in the can, Grant can now be seen on VOD in *Widow Douglas* in the Nee Brothers *Band Of Robbers* starring Mathew Gray Gubler and Melissa Benoist; *Consumed* starring Zoe Lister-Jones and Danny Glover, co-written with Jones and directed by Daryl Wein; *Bad Words* starring and directed by Jason Bateman; *Alex Of Venice* directed by Chris Messina; and *Faults*, starring Mary Elizabeth Winstead, written and directed by Riley Stearns.

Grant produced and plays the title character, a battered wife, in 2012's *Blues For Willadean*, co-starring with Academy Award winner Octavia Spencer, Spirit Award winner Dale Dickey, written and directed by Del Shores – now on iTunes, Amazon and Walmart.com. Grant co-produced and starred in the ComiCon 2010 Best Comedy Award winner, *Herpes Boy* – on Netflix, iTunes, Amazon, X-Box and most VOD.

Other popular films: *Speed*, *Donnie Darko*, *Factory Girl*, *Rock Star*, *The Rookie*, *To Wong Foo, A Time To Kill*, *Our Very Own*, *Extract*, *Matchstick Men*, *Flags Of Our Fathers*, *Pearl Harbor*, *Dance With Me*, *Flatliners*, *The Wizard*, *Sordid Lives*, *Child's Play*.

Grant thinks of every character she plays as an old friend and has some favorite TV appearances: *Justified*, *Modern Family*, *Dexter*, *Mockingbird Lane*, *The Millers*, *Pushing Daisies*, *The Office*, *Maximum Bob*, *Grey's Anatomy*, *Jericho*, *Six Feet Under*, *My Name Is Earl*, *Angel*, *Malcolm In The Middle*, *King Of The Hill*, *Wonderfalls*, *Friends*, *The X Files*, *Angel*, *Criminal Minds*, *CSI*, *Coach*, *Delta*, *Yes Dear*.

Grant received the Los Angeles Drama Critics Circle Award, L.A. Stage Alliance Ovation, LA Weekly Award, Backstage West Garland Award for Lead Actress in *The Trials And Tribulations Of A Trailer Trash Housewife*.

In 2011 Grant starred Off Broadway in Tony George's *Tricks The Devil Taught Me* at The Minetta Lane Theater in Greenwich Village. She is the only actress to have won three L.A. Stage Alliance Ovation Awards, including Lead Actress for *Grace And Glorie* at The Colony Theatre.

Other theatre credits include world premieres by Maya Angelou, Romulus Linney, Horton Foote, and Mark V. Olsen. Grant enjoyed two stints at The Ahmanson Theatre in *Picnic* and *Summer And Smoke*, directed by renowned Broadway director Marshall Mason, starring Christopher Reeve and Christine Lahti.

Grant directed a multi-award winning short, *The Perfect Fit*, starring Academy Award winner Octavia Spencer, Lauren Miller Rogen (*For A Good Time Call...*), Ahna O'Reilly (*The Help*), Frances Fisher, Jennifer Zaborowski, and her daughter, Mary Chieffo, an actor and recent graduate of The Juilliard School, now starring as a Klingon Commander on the new *Star Trek: Discovery*.

Grant has been happily married to Mary's father & fellow actor, Michael Chieffo, for thirty-one years.

ABOUT THE FILMMAKER

JOHN CARROLL LYNCH - DIRECTOR

A native of Colorado, John Carroll Lynch landed his first major film role as 'Norm,' opposite Frances McDormand's 'Marge,' in the Coen brothers' Academy Award-winning *Fargo* while he was a member of the Guthrie Theater Acting Company in Minneapolis, MN.

Since then, he has worked steadily in film, television and theater, playing an impressive range of characters -- If there's one thing consistent about Lynch's career, it's the extreme diversity of the characters he plays and wide range of material he has worked on. He has done comedy, drama, and every other genre, from thriller and mystery to melodrama and horror.

With over fifty film credits, Lynch has had the good fortune to be directed by Clint Eastwood, Martin Scorsese, David Fincher, John Lee Hancock, Mark Ruffalo, Miguel Arteta, Pablo Llorain Mick Jackson, Karyn Kusama, Albert Brooks and Seth Macfarlane, among others.

On television, Lynch has appeared on many series; most notably, on *American Horror Story* as 'Twisty the Clown,' as well as *The Walking Dead*, *Billions*, *Turn*, *Manhattan*, *The Americans*, *House of Lies*, *Carnivale*, *Body Of Proof*, *Big Love*, *From the Earth to the Moon*, David E. Kelley's *Brotherhood of Poland, NH* and six seasons on *The Drew Carey Show* as Drew's cross-dressing brother 'Steve.'

Lynch continues to pursue work in the theater. Highlights include the lead role of Eddie Carbone in Arthur Miller's *A View from the Bridge* at the Guthrie, the original production of the Pulitzer Prize-winning *Dinner with Friends* at South Coast Rep, *Under the Blue Sky* at the Geffen, and Beth Henley's world premiere, *Ridiculous Fraud* at New Jersey's McCarter Theater.

This past fall, John was seen in *The Founder* opposite Michael Keaton and *Jackie* starring Natalie Portman. Also soon to be released, a lead role in *Anything* opposite Matt Bomer.

John is honored to make his film directing debut with *Lucky*.

CREDITS

Directed by

John Carroll Lynch

Written by

Logan Sparks, Drago Sumonja

Produced by

Greg Gilreath, Adam Hendricks, John Lang, [SEP]Logan Sparks, Drago Sumonja, Danielle Renfrew Behrens, Ira Steven Behr, Richard Kahan

Executive Producers

Jason Delane, Lee Bill Harnisch, Ruth Ann Harnisch, Charles Duffy

Co-Executive Producers

Joe Sparks, Darara Dibabu

Associate Producers

John Boccardo, Robert A. Compton, Joshua A. H. Harris, Jeff Rodman

Director of Photography

Tim Suhrstedt

Production Designer

Almitra Corey

Editor

Slobodan Gajic

CAST

Lucky - Harry Dean Stanton

Howard - David Lynch

Bobby Lawrence - Ron Livingston

Dr. Kneedler - Ed Begley, Jr.

Fred - Tom Skerritt

Joe - Barry Shabaka Henley

Paulie - James Darren

Elaine - Beth Grant

Loretta - Yvonne Huff Lee

Vincent - Hugo Armstrong

Bibi - Bertila Damas

Pam - Pamela Sparks

Mouse - Mouse

Juan Wayne - Ulysses Olemdo

Victoria - Ana Mercedes

Debbie - Sarah Cook

Frances - Amy Claire

Woman With Walker - Ottie Feder

Fiona – Fiona

CREW^[1]_[SEP]**Unit Production Manager**

Christa Boarini

First Assistant Director

Lorenzo Grasso

Second Assistant Director

Adi Dardik

Associate Producer

Michael Barile, Matthew Soraci

Propmaster

Elana Farley

Assistant Propmaster

Mikey Kampmann

Leadman

Philip Steiger

Additional Leadman

Rebecca Tendick

On Set Dresser

Joseph McCorkle

"B" Camera Operator / Steadicam

Joseph B. Hernandez

First Assistant Camera - "A" Cam

David White Sean Kisch

Second Assistant Camera - "A" Cam

Blake Hooks, Annaliese Franklin, Jesse Barba, Colleen Hailey

First Assistant Camera - "B" Cam

Timothy Tillman, Laura Jansen

Second Assistant Camera - "B" Cam

Josh Nelson

Second Assistant Camera - 2nd Unit

Mitch Espinoza

Director of Photography - Pick Ups

Elisha Christian

First Assistant Camera - Pick Ups

Esther Woodworth

Digital Image Technician

Skylar Smith

Still Photographer

Stephanie Rosini

Gaffer

Ryan “Sparks” Lynch

Best Boy Electric

Eric Clark, Vanessa Wolf

Electricians

Jay Carey, Mark Farney, Eric Tolzmann, Robert Auld-Wright, Jeffrey Taylor

Key Grip

Paul Goodstein

Best Boy Grip

Anthony Hickman, Chris Montgomery

Company Grips

Robert Todd Hughlett, Randy Crisco, Ramon Saraza, Brian Schreiner, Angelo Soiza

Sound Mixer

Alex Altman

Boom Operator

Josh Landis, Thea Grabiec, Chase Sampson

Playback Operator

Jeremy Sugalski

Second Unit Sound Mixer

Paul Baldwin

Script Supervisor

Magan Rutledge

Production Coordinator

Arrianna Hamrah

Second Second Assistant Director

Christopher Villalba

Casting

Petite Casting Sara Stanton, Mary Ruth Egender

Background Casting

Dixie Webster-Davis

Production Accounting

PYE Mgmt Peggy Yen

Iris Yen

Storyboard Artist

Goran Rajkovic

Art Consultant

Little Danny

Stand in for Mr. Stanton

Brian Faulkner

Assistant to Mr. Stanton

Brian McGuire

Music Clearance by

Linda J. Osher for LJO Music Consulting

Music Research

Denise Carver

Key Costumer

Heather Karasek

Makeup Department Head

Desiree Falcon

Makeup Artist

Bonnie Thiffault

Hair Colorist

Katie Felt

Location Manager

Jesse Berger

Studio Teacher

Karina Romay

Set Medic

Travis Phippen, Jose Hernandez, Jennifer Strage, Adrian Marnell

Turtle Wrangler

Steve Berens

Tortoise Wrangler

Chrystie Baker

Snake Wrangler

Joseph “Joey” Hage

Craft Services

Tosha Williams, Roger Zambrano

Catering by

Laura Lang, Tosha Williams

Catering Assistant

Max Hollingshead, Marco Peña

Key Production Assistant

Jessica Blaize Hendricks

Moral Support

Ron Tony Cosmo

Production Assistants

Cameron Boyce, Charlotte Giraudet, Max Hollingshead, Kasra Shokravi, Nicholas Foiles, David Barkley, David Marmon, Ethan Redman

POST PRODUCTION Assistant Editor Victoria Mortati

Post Production Sound Services by

Postdigital

Sound Designer

Michael Baird

Re-recording Mixer

Jason Dotts

Sound Effects Editor

Paul Knox

Foley

Jerry Gilbert

Title and Poster Design by

Midnight Marauder

End Titles created with

ENDCRAWL.com

DIGITAL INTERMEDIATE by Light Iron DI Colorist  Sean Dunckley

DI Producer

Megan Rumph

Executive Producer

Katie Fellion, Megan Marquis

DI Editor

Matthew Breitenbach

DI Assistant Editor

Kevin Szczepanski

DI Assists

Kevin Kaim, Matthew Marquez, Dean Mozian

DI Management

Michael Cioni, Peter Cioni, Chris Peariso

Engineering

Carlos Cano, Eric Mittan, James Reyes

DI Administration

Dana Blumberg, Rachael Black, Xylina Golding

Carrie Radigan, Christopher Rivera

VISUAL EFFECTS by Clean Plate FX Visual Effect Artists Eric M. Levy Juan Cardarelli

VENDORS Payroll Services Provided by PES Payroll

Production Counsel

Jay Raftery, Esq.

Production Insurance Provided By

Front Row Insurance Kent Hamilton, Kathryn Hoffman

Transportation Provided by

Transpoman Inc. Zio Studio Rentals Daryl McManama

Production Supplies Provided by

Zio Studio Rentals

Camera Equipment Provided by

Panavision

Lighting & Grip Equipment Provided by

Cinelease

Dolly Provided by

Chaoman Leonard Studio Equipment Inc.

THE DIRECTOR WISHES TO THANK

Adam Arkin, Miguel Arteta, Daniel Davis, Neal Dodson, Bart Freundlich, Phil Hay, Jenna Hill,
Roger Karshan, Karyn Kusama, Matt Manfredi

Greg Motolla, Nick Offerman, Rob Leo, Roy James, Suskin Kel Symons, Brenda Wehle

THE PRODUCERS WISH TO THANK

Ago's Restaurant, Dennis Arfmann & Julie Brown, Anita Arze, Mallory Bass, Michael Bayne, Laura Behr, Thomas, Valerie, Vivienne, & Hugo Behrens, Michael Berman, Jenny & Andy Boyd, Bob Boyd, Barbara Bridges, Don Brown, Jimmy Calano, Susan Capitelli, Dr. Christine Chee, Elisha Christian, Adam Christian Clark, Brian Clark & Meghann Lee, Matthew Collins, Adrian Alex Cruz, Dan Tana's Restaurant, David Dodson, Scott Dorsey, Eric English, Derek Esplin, Dorothy & James Fadiman, David Fulker & Nicky Wolman, Alan & Sheri Gilreath, Linda Goldstein Knowlton, Lisa Gopman, Joel Gretsche, Bruce Heavin & Lynda Weinman, Jenny B. Hendricks, Lisa Hendricks, Paul Herman, Christina Hernandez, Chris & Emily Himes, Adrienne Hirt, Debby Horton, Romy Itzigsohn

Mazi Jamal, Bibiana "Bebe" Jiminez, JSP NYC, Martin & Linda Kahan, Bodhi Kahan, Rob Kaufman, Christian Kneedler, Christos V. Konstantakopoulos, Jennifer, Zander, Nate, & Austen "Buttercup" Kreese, Anne Lai, John Lang, Steve LeBlang, Peter Lizotte, C. Jerre Lloyd, Valeria Lopez, Maggia Mackay, Tatiana Maxwell, Ryan & Katherine McIntyre, Michael Mohan, Alex O'Flinn, Darby Orr, Jina Park & Alan Russell, Anthony Pigliacampo, Hannah Rosner, Ellen Rossi, Attila Safari, Lizzie Sam, Couper Samuelson, Chris Scordo, Leyla Seka, Ashley Sparks, Joshua Sparks, Stanton Sparks, Steve Spessard, Adam Tate, Jon Taylor, Sommer Thome, Foster Timms, Town of Cave Creek, Arizona, USC School of Cinematic Arts, USC School of Dramatic Arts, Jo Valentine, Jud & April Valeski, The Vidiots Foundation, Esther Woodworth, Peter Wulff, Bob & Katy Yates, Ron Yerxa

SONGS "Con El Tiempo Y Un Ganchito" Written by Genaro Nunez, Performed by Pedro Infante, Published by Peer International Corporation o/b/o itself and Promotora Hispano Americana De Musica Courtesy of Pham Records

"Red River Valley"

Traditional, Performed by Harry Dean Stanton

"El Llanto de Mi Madre"

Written by Salome Gutierrez, R. Performed by Lydia Mendoza, Published by San Antonio Music Publishers Inc. Courtesy of DLB Records

"Arboles de la Barranca"

Traditional^[1] Performed By Mariachi Los Camperos Courtesy of Naxos of America

"I See A Darkness"

Written by Will Oldham^[1] Performed by Johnny Cash^[1] Published by BMG Firefly obo Royal Stable Music Courtesy of American Recordings^[1] Under license from Universal Music Enterprises

"Boogie Woogie"

Written by Clarence Smith Performed by Liberace Courtesy of MPL Music Publishers

"El Gustito"

Traditional^[1] Performed by Adam Ramirez, Rufino Menjares, Ivan Pena

"Las Mananitas"

Traditional^[1] Performed by Adam Ramirez, Rufino Menjares, Ivan Pena

"Volver, Volver"

Written by Fernando Maldonado Performed by Harry Dean Stanton Published by EMI April Music Inc.

"I Stole The Right To Live"

Written and Performed by Michael Hurley Published by BMG Bumblebee (BMI) obo Snocko Music (NS) Courtesy of Gnomosong

"The Man In The Moonshine"

Written and performed by Foster Timms

Original Music Recorded and Mixed by

Elvis Kuehn at The Royal Smell in Los Angeles, CA

Additional Musicians Drums^[1] Max Kuehn Harmonica^[1] Jack Rudy Piano

Greg Kuehn

SAG-AFTRA-2014 PANAVISION LIGHT-IRON FILM-LA-MONO

CINELEASE-HERTZ CHAPMAN-LEONARD ARRI ENDCRAWL-MONO

Country of Origin: United States of America^[1] Film Troope LLC is the author of this motion picture for the purposes of U.S. copyright law and the Berne Convention, as well as other

international laws giving effect thereto.

The characters and events portrayed in this motion picture are fictitious. Any similarity to actual persons, living or dead, or to actual events is purely coincidental.

Ownership of this motion picture is protected under the laws of the United States of America and other countries. Any unauthorized duplication, distribution or exhibition of this motion picture or any part thereof (including soundtrack) could result in criminal prosecution as well as civil liability.

LUCKY

"Copyright © 2016 FILM TROOPE, LLC All Rights Reserved."