



TRUTH ENTERTAINMENT AND VOLTAGE PICTURES

PRESENT

A TRUTH ENTERTAINMENT / VOLTAGE / EVOLUTION INDEPENDENT / R<sup>2</sup> FILMS

PRODUCTION

# DALLAS BUYERS CLUB

A Film by Jean-Marc Vallée

**MATTHEW MCCONAUGHEY**

**JENNIFER GARNER**

**JARED LETO**

CASTING BY

**KERRY BARDEN PAUL SCHNEE**

AND

**RICH DELLA**

COSTUME DESIGNERS

**KURT AND BART**

EDITORS

**JOHN M. MCMURPHY MARTIN PENZA**

PRODUCTION DESIGNER

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**LOGAN LEVY HOLLY WIERSMA CASSIAN ELWES**

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**ROBBIE BRENNER RACHEL WINTER**

WRITTEN BY

**CRAIG BORTEN & MELISA WALLACK**

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# DALLAS BUYERS CLUB

## Synopsis

An imperfect man fights for survival during an uncertain time in America. Inspired by true events, Ron Woodroof's story of strength is told in **Dallas Buyers Club**, directed by Jean-Marc Vallée from an original screenplay by Craig Borten & Melisa Wallack. Spirit Award winner Matthew McConaughey portrays the real-life character, whose self-interest is galvanized into something much more.

A son of Texas, Ron Woodroof is an electrician and rodeo cowboy. In 1985, he is well into an unexamined existence with a devil-may-care lifestyle. Suddenly, Ron is blindsided by being diagnosed as H.I.V.-positive and given 30 days to live. Yet he will not, and does not, accept a death sentence.

His crash course of research reveals a lack of approved treatments and medications in the U.S., so Ron crosses the border into Mexico. There, he learns about alternative treatments and begins smuggling them into the U.S., challenging the medical and scientific community including his concerned physician, Dr. Eve Saks (Screen Actors Guild Award winner Jennifer Garner).

An outsider to the gay community, Ron finds an unlikely ally in fellow AIDS patient Rayon (Gotham Independent Film Award winner Jared Leto), a transsexual who shares Ron's lust for life. Rayon also shares Ron's entrepreneurial spirit: seeking to avoid government sanctions against selling non-approved medicines and supplements, they establish a "buyers club," where H.I.V.-positive people pay monthly dues for access to the newly acquired supplies. Deep in the heart of Texas, Ron's pioneering underground collective beats loud and strong. With a growing community of friends and clients, Ron fights for dignity, education, and acceptance. In the years following his diagnosis, the embattled Lone Star loner lives life to the fullest like never before.

A Focus Features and Truth Entertainment presentation of a Voltage Pictures/R<sup>2</sup> Films/Evolution Independent production. A Film by Jean-Marc Vallée. Matthew McConaughey. **Dallas Buyers Club**. Jennifer Garner and Jared Leto. Casting by Kerry Barden, Paul Schnee and Rich Delia. Costume Designers, Kurt and Bart. Editors, John Mac McMurphy, Martin Pensa. Production Designer, John Paino. Director of Photography, Yves Bélanger, csc. Co-Producers, Michael Sledd, Parry Creedon. Executive Producers, David Bushell, Nathan Ross, Tony Notargiacomo, Joe Newcomb, Nicolas Chartier, Zev Foreman, Logan Levy, Holly Wiersma, Cassian Elwes. Produced by Robbie Brenner, Rachel Winter. Written by Craig Borten & Melisa Wallack. Directed by Jean-Marc Vallée. A Focus Features Release.

# DALLAS BUYERS CLUB

## About the Production

### *Dallas Bound*

In September 1992, Ron Woodroof succumbed to complications from AIDS. Seven years earlier, he had been given 30 days to live.

The month before Woodroof's death, screenwriter Craig Borten drove from Los Angeles to Dallas, Texas to meet him and begin work on telling Ron's story for a movie that would ultimately take 20 years to get made, **Dallas Buyers Club**.

Borten was drawn to Ron's story, and that of the Dallas Buyers Club, after being pointed towards it by a friend. Ron had been diagnosed with H.I.V. in 1985, at the flashpoint of America's growing awareness of AIDS. The syndrome had already been ravaging the nation's gay community for over four years; this womanizing, macho electrician was one of millions who saw AIDS only as "that gay disease."

At age 35, the proud son of Texas found himself shunned and ostracized by his friends and co-workers. He was dying and nearly broke. Yet he was determined to survive and, against all odds, he not only survived but thrived and helped save lives.

In the seven years since his diagnosis, Ron had become a walking encyclopedia of anti-viral meds, pharmaceutical trials and patents, FDA (Food and Drug Administration) regulations, and court decisions. He was fighting for patients' rights, including for access to alternative medicines and treatments.

After writing letters that went unanswered, Borten phoned the Dallas Buyers Club offices. Ron got on the phone and told the writer to come and visit the very next day.

Borten felt that the story of a homophobic cowboy who suddenly, incredibly found himself on the front lines of the AIDS pandemic was profound and unique. The screenwriter reflects, "The more I found out, the more compelling it was. What interested me was having this man who goes from being extremely bigoted to having his closest friends throw that right back at him – and then he evolves to learn what real friendship is and what it means. Those who accept him and support him are H.I.V. and AIDS patients, nearly all of whom are gay.

"Here's someone who gets a death sentence and turns it around, and makes these discoveries. In the process, he is changed and he helps other people. Anyone who defeats the odds is inspiring to me and that's what Ron did. And he was a better person for it."

Borten spent several days with Ron, recording with a Dictaphone more than 20 hours of interviews with him at the Dallas Buyers Club.

After Ron passed away, the telling of his story – one of self-preservation and self-interest that flowered into benefitting so many others – began its own unexpected journey. Borten continued doing further research, and kept writing. Once confident that he had told Ron's story well in feature script form, he gave the screenplay to a close friend, producer Robbie Brenner, to read.

"I fell in love with it instantly," says Brenner. "What an incredible journey Ron lived. The story is very human on all levels. Because of who Ron was, how he was raised and where he came from, he had the will to question and to fight through adversity and tragedy. When he got AIDS, he was able to see his life through a different lens; he changed the course of it, affecting other people and helping them. Yet he didn't set out to do those things. He was just trying to survive.

"The script reminded me of movies I love that mattered. I told Craig I wanted to produce this movie."

That was in 1997, when Brenner was a production executive at a studio where the project went into development but didn't get made. Borten got the rights back, shopped it around, got it optioned, and rewrote it, adding in new material based on further research.

In 2000, Borten teamed with screenwriter Melisa Wallack to rework the script. Together they streamlined the scope of the story, stepping back from the volumes of information and opinions to take a closer look at one man's odyssey. Borten remembers, "We broke it down into different people representing different points of view."

Wallack remarks, "Ron's evolution was pretty amazing, and it was his discoveries and insights into himself as well as into AIDS research and medications that pointed the script in the direction it ultimately went."

In 1985, AZT (Azidothymidine) was the only anti-viral medication to show promise in treating H.I.V. and AIDS. Yet it was largely unavailable – limited to patients in clinical trials, or sold underground on the rapidly developing black market. Then, in 1987 it was brought to market as the most expensive approved drug ever sold, costing more than \$10,000 for a year's supply.

Patients died daily. H.I.V. infections and AIDS-related deaths climbed exponentially year after year. All the while, AIDS activists and patients like Ron pushed for affordable and alternative treatments. They urged expedited FDA approvals for the dozens of potentially helpful medications that were not available in the U.S.

"Ron went toe-to-toe with the FDA – and at times the DEA, the FBI, and the IRS," marvels Wallack. This is a man who fought the government for the right to control what went into his body. He sued the FDA in federal court in San Francisco, asserting that their actions had violated his 9<sup>th</sup> Amendment 'right to a healthy mind.' The more we researched, the more we were struck by the broader constitutional questions about personal freedoms."

### ***Ron's Time Comes***

Once Craig Borten and Melisa Wallack had a new draft of the screenplay written, **Dallas Buyers Club** got into active development at a studio, this time for nearly a decade. But it still was not made. When the WGA's reversion clause brought the rights back to the two screenwriters in 2009, the duo sought out Robbie Brenner anew. Although their script had earned plenty of supporters over the years, none had remained as ardent or dedicated as Brenner.

Borten recalls, "Every time the project went into turnaround, Robbie would say, 'I can get this movie made.'"

Wallack notes, "We felt, now was the time; we gave her permission to shop it around."

Brenner sent Borten and Wallack's screenplay to actor Matthew McConaughey to see if the Texas native would be interested in playing another Texas native.

"I asked myself, 'Who is Ron Woodroof?' and in my mind, it was Matthew," says Brenner. "Like Ron, he's from Dallas, he's handsome, and he has a twinkle in the eye. Matthew also has intensity and intelligence like Ron did, mixed with that cowboy charisma and fighter's spirit. He was beyond perfect for the role."

Borten adds, "Ron was a very charismatic, funny and persuasive, a real salesman. Even if he was making fun of you, you wanted him to continue because he was so charming. Matthew possesses a lot of those same qualities."

When McConaughey first read the screenplay for **Dallas Buyers Club**, he found "a great story that bled off the page. It was incredibly human, with no sentimentality. I'd never read a script that tackled the issue from this point of view.

"Ron was an American original. He shook the tree. He made noise. I said, 'I want to get this made, get Ron's story told.'"

That was all Brenner needed to hear. Determined to get the film from development to production, she asked another passionate advocate of the project, Rachel Winter, to team with her as producer; Brenner would be continuing work on **Dallas Buyers Club** even while taking on a new full-time job at a film company.

Brenner didn't need to ask twice. "I was honored; it was a story I needed to help tell," says Winter. "It spoke to me personally: my father and I had gone through my uncle's dying from AIDS."

She reflects, "What was thrilling is that I love true stories and this was a David-and-Goliath story of one person fighting the good fight. It put me in mind of movies like *Erin Brockovich*, *Milk*, and *Schindler's List*, all of which showed us the power of the human spirit. You learn facts and history, but the dramatic impact is in the person's journey. These are films that have stayed with me over the years, and I feel that they have a lot in common with **Dallas Buyers Club**.

"Reading Ron's story made me wonder what I would do in that situation. What am I made of? Would I lie down and die? Would I become part of a community previously completely unknown to me? These were all elements of a great story."

The two producers sought a creative thinker who would feel the same way, and Brenner sensed that award-winning Canadian filmmaker Jean-Marc Vallée was a director worth approaching.

Brenner thought he would bring “something interpretive and poetic that would register on-screen. I had seen his first two movies and thought, ‘Any filmmaker who can make an out-there movie like *C.R.A.Z.Y.* and then go and make *The Young Victoria*, which is a classical love story and historical epic – well, this guy’s amazing.’

“Jean-Marc has a strong style of storytelling through imagery, so I felt that he could make our movie both visual and performance-driven.”

Winter adds, “His direction is visceral in the way it enhances the richness of character and emotion.”

Vallée was already at work on another movie, *Café de Flore*, but was floored to learn of the Woodroof story. “I was wowed,” says the director. “I’m drawn to character-driven material, and this was emotional and inspiring. I loved the script immediately. Despite all of his flaws, I fell for Ron and I think audiences will too.”

McConaughey says, “We didn’t want to make ‘a message film,’ or a documentary about AIDS. This is a dramatic film about one man’s life.”

Vallée concurs, “It’s not a docudrama, nor a biography.”

By mid- 2012, pre-production was under way. Vallée asked department heads and actors to watch the award-winning documentary feature *How to Survive a Plague*. He remarks, “It’s a great film, and it was helpful for reference, showing the early years of AIDS advocacy groups. They were essential.” Notable groups included ACT UP; Project Inform; AIDS Action Council; and People With AIDS (PWA) Coalitions.

To play opposite McConaughey, Vallée and the producers sought actors who could hold their own – since their characters would have spirited give-and-take with Ron. “This was going to be a movie where a great script would only be as good as the people you put in it,” said Brenner. “The bar was being set with Matthew transforming himself into Ron.

“For Rayon, I suggested Jared Leto to Jean-Marc. I kept thinking of Jared; I heard his voice as the character’s.”

Brenner’s instinct was correct, as Leto began working first “on Rayon’s voice, for weeks;” throughout film history, actors like Peter Sellers have needed to create and perfect their characters’ speaking voices before the rest of the portrayal could crystallize.

Which it did: Vallée states that he “never met Jared Leto. I met Rayon; I don’t know Leto. Jared never showed me Jared. During our first meeting he was Rayon, and he tried to seduce me. He was so into the character, and had dressed as Rayon.”

Leto had been working as a writer/director and singer/musician for nearly five years, and wasn’t looking to return to acting. But, as he explains, “The convergence of

elements – the role, the script, the director, Matthew as Ron – made it impossible to turn this down.

“I was busy doing other things, but, as a friend of mine always says, ‘If you want something done, give it to the busiest person in the room.’”

Brenner states, “We were blessed to have Jared return to acting with our movie.”

Leto “knew the role was going to demand a massive commitment, but that’s also part of what was attractive to me about it. I didn’t want to be far from this character; I wanted to be as close as I could be.

“I got to know people through this wonderfully beautiful character who was a joy to build, to create. It was so rewarding.”

After initially having being told about the project by McConaughey, Golden Globe and Screen Actors Guild Award winner Jennifer Garner read the script and signed on to play compassionate immunologist Dr. Eve Saks.

She found the story to be “shining a light on a time in this country that was dark, taking a look back to see how far we’ve come while also taking a look at people who helped us move forward.”

Winter says, “The role of Eve is the most grounded in the film; Jennifer is as well, and that comes through. A large part of Eve’s journey is reacting to what she’s learning from warriors as they’re fighting the fight. Jennifer brings a natural warmth and intelligence to the character.”

“There’s no falseness with Jennifer,” says Brenner. “You look at her, and you believe that Eve wants to do some good.”

McConaughey agrees that Garner’s “inherent qualities and her gracefulness” serve her well in the role. He says, “Eve wants my character to do the right thing. He sees that she’s a good person, the kind of woman that a man should stand up for. Not that she’s weak; it’s more of, ‘Well, I know she’s not wrong, so you must be.’ With Jennifer playing her, you see Eve’s caring nature and her heart.”

Leto remarks, “Jennifer is empathetic and wonderfully connected, so Eve is always tender with Rayon.”

The actress, who was born Texas and raised in West Virginia, saw her character as being caught between different worlds. She notes, “Eve is dealing with this cowboy Ron and with Rayon, who is an old friend of hers. Now she’s in the establishment, but she wants to do the right thing for her patients. When she finds out that there might be other ways to think about and approach the treatment of AIDS, she starts to challenge the system. She’s a doctor who becomes more of a healer.”

With challenges of getting cast and financing in place at last being met, production finally began in November 2012.

Vallée states, “This story is a beautiful and compelling one that had to be told. We are all grateful and privileged to be part of this.

“**Dallas Buyers Club** is a personal story that is bigger than life. Ron Woodroof’s story touches the heart.”

### ***The Battles and Business of AIDS***

In the early 1980s, Michael O’Neill, who portrays FDA official Richard Barkley in **Dallas Buyers Club**, was a working actor living in New York City. With so little known at the time about how the illness was spreading and with misconceptions rampant, he remembers how “everyone was so confused and afraid.

“One evening, I was on a subway and I saw this big kid who looked like a sweet guy from the Midwest. He was trying to cover his lesions with make-up. I thought, ‘He came here where it is okay to be who he is, and he is going to be gone.’”

Bigotry and prejudice against the LGBT (lesbian, gay, bisexual and transgender) community is cited as a reason for the U.S. government’s initial slow response to H.I.V., including insufficient funding for AIDS research. The association of AIDS with homosexuality triggered a ferocious anti-gay backlash, as patients died in the trenches of an undeclared war.

H.I.V. and AIDS devastated neighborhood after neighborhood. Having lived in NYC’s Chelsea – an area that had only just begun coming into its own – at the time, O’Neill reflects, “It’s important to remember this period.”

**Dallas Buyers Club** costume designers Kurt and Bart do, all too well. They “lived through all of that, including the fear. There was so much loss during that time, and so little that was known about treatment – and so much hard work being done by people fighting for lives. There haven’t been enough movies about this.

“Everyone on the film felt a personal connection and joined up for a reason. The character of Rayon, and the bond that she forms with Ron, brought back a lot of memories.”

Through it all, the LGBT community led by example, responding to the disease with activism, research, and caring. Coming to the fight from a different vantage point, Ron rallied in a manner all his own.

Producer Robbie Brenner reminds, “A lot of people still thought, ‘well, it’s only in the homosexual community,’ and wondered if it was airborne or you could get it by touching a H.I.V.-positive person. People were scared, and doctors were still wearing masks because they didn’t know enough. When Ron found out that he would die of a disease that was seen by him as counter to everything he knew in life, he embraced education.”

Matthew McConaughey, in preparing for months to play the role, did everything he could to get into Ron’s mindset. He notes, “After listening to audiotapes and doing my research, I didn’t feel I needed any more information. Interviews with Ron were so helpful. In listening to Ron talk after seven years with H.I.V., I realized that a man

speaks differently about himself and his legacy in retrospect than he does when he's living it in progress.

“But then I did decide to meet with Ron's family, and that made a difference. It was very informative. They are wonderful people who opened up the library of their house to me, lent me scrapbooks, other tapes, a couple of his diaries, and more.” McConaughey was quick to share the materials with members of the production team, bolstering the creative process for several key departments.

While reading journals and sitting with loved ones to talk about Ron, McConaughey gained new admiration for the man he would be portraying on-screen. “At the beginning of this journey he's a two-bit cowboy, and by the end of it, he's a damn scientist. He did have an engineering mind which he'd put to good use to make something of a living as an electrician. That, too, came from the will to survive. Once he grasped that he had H.I.V., he gains purpose, he had this one clear thing to do – stay alive. Everything else followed from that.”

Producer Rachel Winter reflects, “When Ron shares his news with his inner circle, their response is so hurtful – and, given the fear and ignorance of the times, hardly an exception. I think T.J., whom Kevin Rankin did a fantastic job playing, represents the last vestiges of Ron's old life.”

Screenwriter Melisa Wallack notes, “Ron's new life starts when he goes out and educates himself. Just imagine what this was like before there was an Internet! We show how he was going to libraries, searching through microfiche files and newspapers, reading through scientific and medical publications looking for information about an illness that no one knew enough about. *He* knew nothing about the government agencies, the drug companies, and the medications – but he learned and then he challenged everyone.”

Throughout the screenwriting process, Wallack relished writing the lead character's combativeness. She marvels, “Ron was a s—t-kicking cowboy who ended up taking on so much and so many. He was a very resilient person. Maybe it was a Texas thing – ‘the government can't tell me what to do’ – that made him so proactive. He was self-motivated in the beginning because he wanted to live, but he became very selfless. He wasn't a person who felt sorry for himself. He knew he was going to die, but he was going to die with his boots on and while kicking.”

In **Dallas Buyers Club**, when thwarted by his own country's health care system, Ron turns to the black market and discovers a caché of alternative drugs just beyond the Texas border in Mexico. At the AIDS clinic there, he meets expatriate physician Dr. Vass (Griffin Dunne). In Mexico, Ron finds renewed health and hope – and he also sees a lucrative business opportunity in smuggling the medications into the U.S. to sell, since he knows firsthand how AIDS patients were looking for affordable alternative treatments. His business soon brings him the unwanted attention of the FDA's Barkley, who will dog his trail for years to come.

For O'Neill, key to his portrayal was that “Barkley can see that Ron is ill, so he doesn't want to be the bad guy. Barkley gives him a pass, at least at first. During their initial interrogation, Barkley believes what he wants to believe – which most of us do anyway.

“I don’t see my character as being wrong. He’s standing by a system put in place to protect the American public. The question is, was that system remiss at that time?”

In learning that selling his smuggled drugs is not as easy as he first thought, Ron discovers that Rayon is a formidable negotiator – and the vital link that can connect Ron to a community he doesn’t, and hasn’t tried to, understand.

McConaughey says, “In Rayon, I think Ron finds another person who’s something of an outcast. But it’s not this ‘now I understand’ moment; that wasn’t Ron. He was determined to stay alive and get into this business, and he sees in Rayon a good business partner. So then it becomes ‘us against them,’ or ‘us against the world.’”

“Rayon and Ron are polar opposites,” comments Leto about the character dynamics. “That’s what made it so interesting: a cowboy and a queen. It is really a great pairing in terms of the construction of the scripting. It’s wonderful screenwriting that the director embraced in terms of conveying how they interact and find their way together. Partnering with Ron gives Rayon more purpose in her life, more to live for.”

As Ron and Rayon’s business grows, the Dallas Buyers Club becomes the subject of frequent raids by the FDA, DEA, and local police – with the entire inventory subject to confiscation. In turn, Ron would apply for restraining orders and defiantly re-stock. When the FDA blocked the import of some of these drugs from specific countries, Ron would travel to other countries to get them, or new alternatives.

Brenner remarks, “The FDA was, and is, a necessary regulatory agency in that this country needs a place that checks to see the food and drugs we put into our bodies are safe. But it’s also regulating powerful multi-billion dollar businesses and any time there is that much money involved, lines can get blurred.

“We were all very cognizant of doing research to make sure that everything we put into the script was accurate, and considerate of the people who lived and died during that time. Everything in the script was vetted – from all sides of the equation, including doctors and activists. Ron extended his life through a lot of alternative medicines which helped contain the symptoms of AIDS, but were not a cure.”

Winter notes, “Craig and Melisa found the right blend of accuracy – not only for the medical details, but for the legal and government issues that Ron faced. There was only so far we could go into ‘procedural’ mode; the movie had to be entertaining.

“It was so important to stay close to who Ron was – which was something Matthew felt particularly passionate about.”

McConaughey believes that Ron’s relentless boundary-pushing was an important part of advancing the fight for accessible AIDS treatments forward. He remarks, “Ron was such a thorn in the side of the FDA, and he encouraged his Buyers Club clients to raise a ruckus. He and other patient advocates and activists successfully put the pressure on to speed up the process of getting these drugs available – and, crucially, affordable.”

Those trailblazing activists and advocates often found themselves coordinating efforts, and sharing information, with Buyers Clubs. In December 1991, Chicago Tribune journalist Jean Latz Griffin reported that there were over a dozen Clubs operating out of

“small offices, storefronts and lofts” – and serving an estimated 10,000 clients all across the U.S. Aside from Ron’s, Buyers Clubs at the time included the Healing Alternatives Foundation in San Francisco, the People With AIDS (PWA) Health Group in New York City, and Fight for Life in Fort Lauderdale.

By the mid-1990s, “the AIDS cocktail” combination therapies became accepted treatment protocol for H.I.V./AIDS patients. In reduced doses, AZT was an early ingredient in these lifesaving treatments. These drug combinations have saved and prolonged millions of lives; in an “ARV cocktail,” three drugs each attack different elements of viral replication, thereby greatly reducing the effects of H.I.V.

The struggle to find a cure is ongoing, as is the struggle to provide therapy for those patients in need of it; tens of thousands of people with H.I.V. in the U.S., and many millions overseas, lack access to information or treatment.

Jennifer Garner reminds, “Any progress that has been made is because of the sacrifices people make – and made; I still can’t even imagine what it must have been like to lose so many friends back then.”

### ***Deeper Into Character***

From the time they first convened in New York City to discuss making **Dallas Buyers Club**, Matthew McConaughey and Jean-Marc Vallée had a meeting of the minds. The actor from Texas and the filmmaker from Montréal were both determined to keep Ron’s story as raw and revealing as the man lived it.

McConaughey notes, “The first thing I try to do as an actor is to humble myself before the text. Craig Borten and Melisa Wallack’s script informed me of everything to take literally about the character, and also informed me of who Ron was *not*.”

“Jean-Marc and I felt we had a wild and crazy story that was pretty rock’n’roll with a lot of heart and a lot of humor, and some very ironic relationships that we were never going to shy away from. Our thinking was, if it’s human, it’s going to work.”

Vallée says, “On each film, I’m hoping to capture reality, to be honest and try to make authentic and true moments on-screen. With the actors, I explore the emotional content of each scene and try to create the right rhythm for the work. On this project, we had to achieve a rollercoaster of emotions.”

McConaughey found Vallée’s collaborative approach and “dexterous mind” to be to his liking. The actor says, “My favorite part of making movies is the architecture of the films, the process. From the moment Jean-Marc and I began talking, I found that he was a great listener; I don’t think he’s ever interrupted me once, and I can talk for a long time!

“We had a similar sense and understanding of what would be best for this movie, what fit. Early on, when we had a lot of choices to make, we would pick the same ones independent of each other.”

Vallée was impressed with McConaughey’s dedication. “He’s a hard-working pro,” marvels the filmmaker. “He’s a great student who does his homework. I’ve rarely seen an actor work like he has and prepare like he did. His script copies would be covered

with notes. He's always challenging the storytelling and his character to make sure that it all works. Matthew was born and raised outside of Dallas, so he well knew where Ron Woodroof came from and the culture and history that shaped Ron."

The actor allows that his character is "a cantankerous bastard with a wicked sense of humor. He's a guy who's easy to hate, yet you can't help but love him. When people are true to themselves like that, you realize, 'Man, that's just who he is,' and you end up caring about him.

"The way I approached playing him is to never forget that he was a businessman first, a man doing what was necessary to survive. Later on, he became a crusader for the cause, but almost without even knowing it. He helped save so many people, and whether he was doing it for all of us or doing it for selfish reasons, he did it."

Producer Rachel Winter observed McConaughey being true to Ron. She remembers, "He worked hard with us, with Craig Borten and Melisa Wallack, to weave Ron's personality, voice, and guts into the script. Ron was a fast talker, a hustler by nature, and a fighter. Matthew made sure that each of these qualities was reflected in the dialogue, in the way he spoke, and constant in his characterization."

Vallée marvels, "Having studied the original audiotapes and Ron's journals and quotations, Matthew got close to the genuine article. Over the time that we worked together to bring this movie to fruition, he became someone else."

Jennifer Garner states, "I could not have more respect for Matthew, and not just for what he put himself through physically; it takes more than that discipline, it takes an intense need for truth. He knew the character inside and out, tore it apart and put it back together. Every day, he would lay himself open emotionally."

To prepare for her role as an AIDS immunologist, the actress spoke to different doctors and did a lot of reading – yet "learned more from Matthew about this time in history, about these drugs, about their effects on people, than from anyone or anything else."

Winter offers, "Matthew was beyond laser-focused in his passion to tell the story; the weight loss he underwent and the research he did spoke to his devotion to **Dallas Buyers Club**.

"I think audiences are going to forget that they are watching Matthew McConaughey, and will just see Ron Woodroof."

Producer Robbie Brenner concurs, saying that "he transformed himself into Ron. When I saw the hair and make-up tests, I got chills."

From all the research McConaughey did, he found Ron's journals to be the most informative for comprehending just how a rodeo-riding electrician found the fortitude and tenacity to become an educated stalwart of the AIDS movement: Ron had kept journals from when he was only sporadically employed.

"Everything was meticulously put into writing," reports the actor. "'Wednesday, got \$12 worth of gas, still owe \$3 to Mrs. Rosa down at so-and-so.' He'd talk about work that week; at the end of the week you'd see that he didn't quite get as much work as he had

hoped for, yet he was positive. He'd get up every morning at 6:00 A.M., acting like a man who had a full-time career. He'd be ready to go to work every day and then sit and wait. His pager wasn't paid off, his phone wasn't ringing, but he stayed ready.

"Then there would be two pages of big doodles, from when I suppose he was just sitting at home getting high and dreaming of a better life."

The actor further confides, "What I found is that he struggled with following through – in a relationship with a woman, on his ideas for inventions. And he had creativity, he would come up with viable things; family and friends would tell him, 'You should patent that.' But he would complete the project and then walk away from it, never patent it – could have, but never did. He didn't finish things that he'd started.

"Then, when he got sick with AIDS, he finally did see something through: survival."

McConaughey underwent a complete physical metamorphosis to play the frail, emaciated, and dying man. He recalls, "Jean-Marc and I started that dialogue early on. His concern was, 'How are you going to lose all that weight?' I said, 'Don't worry about that, it'll be my job.'"

This process spanned four months before filming began. McConaughey first figured that losing weight would necessitate "50 percent diet, 50 percent exercise. Thankfully, I found out it was 98% dieting – though that was pretty hardcore, with the controlled meals – and 2% exercise."

The latter regimen enabled him to shed muscle mass and tone while pushing past key weight checkpoints. "The toughest part was reaching those plateaus," reveals McConaughey. "When I got to 177 pounds, I flew to 170. Then it was tough to get to 167 but once I got there, I flew to 160 and so on. It takes a mental lock-in. I was always hungry, so I had to constantly dampen the fire of desire; you find out just how much food sublimates your time. I chewed a lot of ice."

Consulting with doctors all the way, McConaughey ultimately shed nearly 50 pounds to play Ron at around 140 pounds for the majority of the shoot, playing one pivotal hospital scene at 135 pounds. He states, "It was a wonderful journey, spiritually and mentally, something that was good not only for the role but also for me. I read more. I wrote more. My mind became sharper. I slept less, three hours less a night, every night. I learned a lot about discernment and choices, and about respecting things you take for granted."

After filming wrapped, the actor was advised to be cautious in building back body and muscles after becoming accustomed to little or nothing in the way of food intake. He reveals, "That was actually the more dangerous part. You can't just go out and start eating ice cream and cheeseburgers. The body can't take it, and the organs can't take it. Since we finished filming I have continued to eat healthy, raising amounts of protein for every pound I gain, and took my time integrating exercise back into my regimen.

"The months of weight loss accomplished what I had hoped it would, being part of my commitment to playing Ron. I got what I wanted out of it, and more."

Like McConaughey, Jared Leto understands what it takes to alter his body weight for a role. With only three weeks to prepare, Leto fasted for a quick drop to skeletal

proportions to portray Rayon, whose body is under siege from not only AIDS but also drug abuse. By the time filming began, Leto weighed 116 pounds. “I wanted to best serve the character,” explains the actor.

Leto had transformed his body several times before for portrayals, including losing weight and mastering running for another true story, *Prefontaine*; dropping more than two dozen pounds for *Requiem for a Dream*; and gaining more than 60 pounds for *Chapter 27*.

He has vowed to never again go the latter route, explaining that “gaining weight is worse than losing weight; it’s absolutely dreadful. What you are doing to your body is a much more toxic thing, especially since you’re not eating very healthy foods.”

By contrast, Leto was confident throughout his extremely concentrated weight-loss process for **Dallas Buyers Club**. He offers, “In history, people have fasted to great effect – spiritually and mentally. So I don’t think it is necessarily a bad thing, depending on how long you do it, how you’re doing it – and if you educate yourself about it. You are also losing a lot of muscle, not just fat. I drank a lot of water and ate really very little at all.

“It was what was appropriate for the role. The physical transformation affects you in every single way, including emotionally. It affects your energy. It affects your voice and outlook, the way you move and carry yourself. It raises the stakes. When you looked at someone like Matthew, who made such a tremendous commitment to the character and the story, you found yourself working a lot harder in every area to make the strong choices. We all climbed a mountain together.”

McConaughey offers, “Some people may have been put off with Jared’s ideal of being in-character the entire time. Well, too bad, it was good for him and it was good for me; it would have been easy for an actor to caricature in this role, but Jared kept Rayon grounded in her eccentricities. Jared went for ‘human,’ and that made him so much easier to act with, and more truthful.”

Winter remarks, “The heart of the movie is in the relationship between Ron and Rayon. Jared’s chemistry with Matthew as Ron is reminiscent of *Midnight Cowboy* with a little bit of *Butch Cassidy and the Sundance Kid*. There’s a vibe between these two that comes alive on the screen.”

At the Dallas Buyers Club, the LGBT community was well-represented both among staff and clientele, including a partner in the business. But, as screenwriter Melisa Wallack says, “Texas in the 1980s was undoubtedly one of the most difficult places to be a homosexual or transsexual, much less one with AIDS.

“In Rayon, we wanted to create a character who struggled with wanting to live and wanting to die. Ron never struggled with that; he was determined to live.”

Given that there was leeway to interpret the character, Vallée praises Leto’s instincts. “Jared came up with something very precise,” says the director. “I was seeing Rayon as a blend of glam rock, sexy gay guy, and female. But Jared went for the feminine thing all the way.”

The actor affirms, “I did get in touch with my feminine side, because it’s a strong attribute of the character. In terms of emotions it was important for me to study as much as I could about what it meant to be a transsexual woman, to get at how you see things and what you want out of life.

“Rayon is a ray of light, no pun intended. She is someone who wants to be loved and wants to love others, someone who wants to take care of people with humor and kindness. She looks to be electrified. I think she’s a spirit of hope, joy and optimism.”

Garner adds, “With Jean-Marc, Jared and I discussed this backstory for Eve and Rayon: our characters have known each other for a long time, since well before Ron comes into their lives. Rayon has always been the kind of person who brought a little bit of levity to Eve’s very serious type-A life. She’s always been a bit of a caretaker to him, and now that becomes even more than case.”

Leto elaborates, “Rayon calls Dr. Saks ‘Evie.’ They were friends back in junior high and high school until Rayon started experimenting with a lot of things and stopped going to school. They serendipitously found each other again when Rayon was diagnosed with AIDS. Evie is the one who takes care of her.”

Garner states, “Like Matthew, Jared turned himself inside out for his role. He took on Rayon’s fragility, like a butterfly. He had this frail, beautiful quality. It was a privilege to be on the set with the two of them.”

For Vallée, having two actors physically transformed and completely submerged in their characters meant that as director he was even freer to let the power of the emotional narrative and performances drive the action. He relays, “We could trust what was on the page and just have the camera watch Jared and Matthew.”

Michael O’Neill recalls how he got to the set and “didn’t recognize Matthew at first and when I saw Jared I thought, ‘That’s a pretty girl.’ They were living inside these characters.

“I was happy to be part of their process, contributing to it by playing pressure opposite them while they are showing the human spirit being tenacious. But I didn’t want to make Barkley a heartless company guy; Jean-Marc made sure that he was not divorced from his humanity, which opened up a whole lot for me.”

The actor was able to chart his character’s progress – since it is intertwined with Ron’s. O’Neill notes, “Each time they meet, Ron is going a little bit farther in his activism, so each time Barkley has to lean a little bit harder on a guy who’s becoming more and more frail. He sees the pain that this man is in, but he still has to fulfill his professional responsibilities.”

Dr. Eve Saks is comparably caught between professional responsibility and personal compassion, and as such McConaughey believes that Garner’s role “is a difficult part to play. Dr. Eve has to walk a tightrope. She has to listen, perceive, and then decide what to do with the information that comes at her from all sides including at her job.”

Eve is not only Ron and Rayon’s physician, but also their link to a scientific/medical community in conflict as a pandemic spreads. “I think everyone was kind of grasping at

straws trying to find a cure,” notes Garner. “I feel that people were doing the best they could to understand this terrifying disease; I don’t believe there were black hearts, yet there was supposed to be a balance between business and medicine.”

Ron debates the immunologist early and often. McConaughey says, “Ron comes in as this lightning bolt wanting to rip it all out, saying ‘I got a new way to go.’ It’s hard for Eve to take that in.”

Garner concludes, “Because of his evolution, Ron becomes more than a patient to her; he becomes someone whom she can’t help but respect.”

### ***Illuminating Filmmaking***

Making a feature film on a 25-day shooting schedule made for an adjustment for all concerned. But for **Dallas Buyers Club** director Jean-Marc Vallée, it was also an opportunity to maximize every minute of the shoot in a way that no one could have anticipated: he would simply not artificially light anything.

Vallée had only recently reduced his reliance on artificial lighting for *Café de Flore*, which was shot entirely handheld on and with the RED digital camera. During production, half of the shots were lit with artificial light and the other half were not. The director remarks, “I now had a perfect opportunity to try to shoot an entire movie without artificial lights, using the Alexa digital camera. Like the RED, the Alexa offers a broad spectrum of colors and shadows in even the darkest natural lighting conditions.”

“I felt that the approach was right for this project. The look and feel became that we were capturing reality; even though **Dallas Buyers Club** is not a documentary in content or structure, it could have that subtle quality. We shot the movie 100% handheld with two lenses, a 35-millimeter and a 50-millimeter. These get close to the actors and don’t skew the images. [Director of Photography] Yves Bélanger adjusted for every shot at 400 or 1600 ASA [camera speed], displaying different color balance.”

Emmy Award-nominated production designer John Paino did bring in practical, working lamps that were germane to scenes and added light. Even so, states Vallée, “We generally made do with existing light. I must credit John’s hard-working design team and my and Yves’ Montréal compatriots like first assistant cameraman Nicolas Marion, and script supervisor Mona Medawar. They helped me be able to film without set shots – and keep track of it all!”

Bélanger reveals, “We had our core camera crew, but this was still my first American movie. At the same time, Jean-Marc and I have known and worked with each other for two decades, but this was our first feature together.”

Vallée enthuses, “Yves is a cinema encyclopedia. He also has a way of feeling the shots and the light so we will sense how to proceed creatively.”

The cinematographer notes, “For commercials shoots that Jean-Marc and I have collaborated on, we developed a style base of working with existing, available light and playing with it. So **Dallas Buyers Club** starts from that base, and further we did not use any camera tripods or dollies to make this movie.”

Producer Rachel Winter muses, “When Robbie Brenner and I heard that Jean-Marc was only using practical lighting in this movie our first reaction was, ‘What...?’ Well, it looks phenomenal and adds to the storytelling. It also yields a different rhythm. We’ve gotten something very special under his direction and Yves’ lensing.”

The director felt that he could make the movie in this new style because of the solid foundation of cast, crew, and detail. Robin Mathews and her make-up team, Adruitha Lee and her hair unit, and costume designers Kurt and Bart and their department worked closely together. Advancing beyond studying the documentary *How to Survive a Plague*, everything from photographs to club flyers to documentation of activists’ sit-ins was accessed. The gay publication *The Dallas Voice* proved to be a particularly valuable resource.

Jared Leto states, “Our crew – wardrobe, hair, make-up – did really tremendous work and helped us bring these characters to life.”

The costume designers reveal, “We liked the way the script portrayed Rayon as someone who was shaped by different influences. While working on how Jared would represent her we kept thinking about people from our past, people who were transitioning [gender] like Rayon. Some of our friends had been photographed by Nan Goldin, and we looked over her work with Jared.

“Since the character has great taste but a limited budget, we went to some vintage places for her wardrobe. We would collaborate with Jared every day because we felt that Rayon would have found something here and there – and always end up looking good.”

Winter reveals, “A key reference point for Rayon’s look was the 1970s glam rock star Marc Bolan. What Kurt and Bart worked out with Jared was gorgeous; on the set, women would say, ‘Do not stand next to me, Rayon, it’s not fair.’”

Kurt and Bart also worked to accentuate the weight fluctuations of the characters by changing the sizes and dimensions of clothing. Kurt and Bart reveal, “Earlier in the story, when Ron is deathly ill and doesn’t know why, we put Matthew in bigger clothes; even his belt is a little bigger. It made him look as if his clothes don’t fit him any more. We did have multiples of some of key clothes, including for later in the story, when he has stayed alive and even gained some weight back.”

In working to accentuate stages of characters’ being healthier or sicker, Mathews notes that “coordinating these looks with Adruitha, and with Kurt and Bart, was a challenge. People will think, ‘Oh, the movie was shot at two different times for Matthew to lose and gain weight,’ because that’s the way other films have been made. This was not the case.”

Prior to production, Kurt and Bart visited “the Lesbian, Gay, Bisexual & Transgender Community Center in New York City and the New York Public Library, both of which had amazing archives on the look of the period – including all the political-statement buttons that people wore.”

The costume designers, having grown up in Denver and Colorado, voice “a huge appreciation for the West, and the cowboys that still exist there today. In terms of

menswear, the classics are still around. Cowboy-cut jeans haven't changed much in decades. For Ron, it was tapered shirts with long tails, long sleeves, and snap fronts. Although the story takes place in the 1980s and beyond, Ron has probably gotten his clothes at a thrift store – so some of the shirts Matthew wears early on are more 1970s ones, with bigger collars.

“We also enjoyed outfitting Ron with 1980s shirts, a new hat and some snakeskin boots when he's got a little money. Texas was being glamorized in pop culture by that point, what with *Dallas* and *Urban Cowboy*, so we had a lot to work with visually. Richard Avedon's portrait photos in *In the American West* also helped us get into Ron's world.”

The costume department scoured thrift stores for polyester suits, big belt buckles, waist-high jeans, and shoulder pads, among other '80s fashion finds.

Jennifer Garner muses, “Wearing those jeans way up on my waist – it's funny how much clothes can take you back to a certain time. While playing Eve, I found myself wearing the kind of clothing that I can remember on my mother.

“I picked up the copy of *Time* that was brought in for a scene. Well, my family has gotten *Time* my whole life and I remembered reading *that* issue. The props, like the clothes and the hair, took you back and put you right there.”

While the '80s setting and research might have been expected to occasion a trove of favorite songs from the era, and Vallée has made period accompaniment a key component in his movies, in ***Dallas Buyers Club*** there is no composed score and only minimal ambient or source music; the drama of Ron's journey has its own rhythm.

Given the fleet shooting style and schedule, locations' interiors and exteriors had to be prepped for the director and actors to be free to move almost anywhere; every place, everything, and everyone had to be ready for anything when the time to start filming was at hand. Interior sets were fully dressed and “hot.” This was unlike the traditional method of staging where, after an establishing or master shot, specific angles and camera moves are cycled through with lights, equipment, and crew waiting just behind or beside what the camera sees. Without the usual physical boundaries in the form of equipment carts and lighting and grip stands, there were less people able to be on the set; on ***Dallas Buyers Club***, crew, equipment, and anything else that did not belong in the shot were outside, around a corner, or in another room nearby.

Vallée remembers, “There would often be nobody in a room but the cameraman, the sound man, the actors, and me. I completely trusted the emotions on the page and the actors in front of the camera.”

With the time that would usually be spent on lighting set-ups saved and with make-up and wardrobe changes minimized, the prep, pace, and working dynamic for every department and crew member was completely changed; it was more similar to staging a theatrical play performance, with actors moving within a dressed arena, than to a traditional film shoot. But unlike the few hours of active duty for a play performance, the crew on ***Dallas Buyers Club*** had to keep a running pace for 12-18 hours daily.

“It was constant running around,” comment Kurt and Bart. “There was none of the usual downtime or breathing room between scenes, so several things had to be going on

simultaneously all the time – taking care of the present scene, readying for the next, and prepping for the ones later. Pages and pages of dialogue and scenes were being shot every day. It felt like a 40-day shoot done in 25 days.”

Overall, the actors and crew found the pace to be exhilarating. McConaughey remembers, “The only days where we’d lose time came when Jared and I were both working; we’d both have a lot of make-up and would have to share Robin [Mathews].”

Mathews adds, “We’d hear ‘Ready to shoot in five’ while in the middle of huge make-up changes – going back-and-forth from sick to healthy. But it was an amazing experience.”

Garner reveals, “This movie was the first project on which I’d ever done scenes where there was no lighting. I have to say I loved it, how we were on our toes and could shoot six, seven, eight scenes a day. It was incredible – and gave us plenty of acting time. You don’t feel shortchanged; you never lose momentum, you’re always moving and thinking. You stay charged – since you’re not sitting around between takes – and the whole team is in it together, which is great.”

Vallée looked to inspiration in the trail blazed by an independent filmmaker through the 1960s and 1970s. He comments, “I was hoping to attain something in line with the films that John Cassavetes made, being about the moments of true intimacy. He just went everywhere with his cameraman following the actors, and it was happening in front of you. Even if something went out of focus, it would make the cut.”

The cut for **Dallas Buyers Club** was made by the director with Martin Pensa, the film editor. In expanding the working relationship established on *Café de Flore* to being co-editors on the new movie, Pensa says, “I feel blessed to be among Jean-Marc’s close collaborators; he keeps on pushing the limits and surpassing himself, and I learn so much from working with him. I’m very proud of what we achieved on this film.”

In taking cues from Cassavetes’ directorial style, Vallée encouraged the actors to roam with a freedom and spontaneity rarely found in more traditionally staged, framed, and choreographed scenes. He remarks, “It deepened the intimacy with the actors, and we were also ready to go this way or that with the camera. It allowed us to do a 360-degree shot, which is really being in the moment.”

Garner praises “Jean-Marc’s sensibility, how he set up an environment so that things can happen on the fly. Someone would have an idea, we’d shoot in one direction – and then turn back around after discovering something else, to capture that.”

McConaughey elaborates, “He won’t stop the camera; he’ll run into the other room and say, ‘Please back up and re-enter [the room].’ ‘Okay!’”

Leto enthuses, “I wish every actor could have this experience with the camera still rolling because it’s so alive and you’re completely un-self-conscious.”

“It’s the way I’d love to do it every time,” states McConaughey. “You have your script [memorization] down [pat], and it’s camera-rolling-and-go. Show up each day and get to the work. You’re behaving more than you’re acting. I felt it was a new way of filmmaking.

“These 13-14-hour filming days we did? That’s a fatigue I enjoy feeling; you’re in construction the whole day, building something together.”

Michael O’Neill adds, “We felt like renegades; we’d move and move fast. No one was off in a trailer. You’re just in it, and that was fun. Jean-Marc would be racing around a courtroom set-up with a camera on his shoulder, enthusiastically speaking French.”

Despite the brisk pace, nothing in the frame escaped the director’s eye. McConaughey remarks, “I was impressed with how Jean-Marc would set up shots while working out what was right for the character and the actor. He has confidence, and also no ego about who has the best idea – he’ll say, ‘That isn’t what I had in my head but I’m hearing it now; I get it and I like it.’”

Garner adds, “He’s plain-talking but he’s also kind. I think that’s a combination of strength for a director.”

As a filmmaker himself, Leto feels that Vallée’s “way of filming is very conducive to getting good performances out of people because it was so fluid. He is an actor’s director.

“Jean-Marc can be very controlling, which you have to be when you’re directing a movie. But he is so open; he likes to keep things playful and experimental, so everyone can have an opportunity to collaborate and be creative.”

The actor concludes, “He knows what he wants, but if he doesn’t then he will fight to get it.”

As Ron Woodroof learned, knowing what you want is the first step to getting it. He knew he wanted to live, and achieved that goal to an extent he couldn’t have imagined.

In 1992, screenwriter Craig Borten asked him how he would feel about his story becoming a movie one day. Borten reports, “Ron said, ‘Man, I’d really like to have a film. I’d like people to have this information and I’d like people to be educated on what I had to learn by the seat of my pants about government, pharmaceutical agencies, AIDS. I’d like to think it all meant something in the end.’”

# DALLAS BUYERS CLUB

## About the Cast

### **MATTHEW McCONAUGHEY (Ron Woodroof)**

Texas native Matthew McConaughey is one of Hollywood's most sought-after leading men. A chance meeting in Austin with casting director and producer Don Phillips led him to director Richard Linklater, who launched the actor's career in the cult classic *Dazed and Confused*. Since then, he has appeared in over 40 feature films that have grossed over \$1 billion; and has become a producer, director, and philanthropist – all the while sticking to his Texas roots and “jk livin” [“just keep living”] philosophy.

2012 saw him spotlighted in four diverse performances. He won a Spirit Award for his portrayal of Dallas Rising in Steven Soderbergh's *Magic Mike*, and was named the year's Best Supporting Actor by both the New York Film Critics Circle and the National Society of Film Critics for his work in *Magic Mike* and Richard Linklater's *Bernie*. Mr. McConaughey also received acclaim for his performance in Lee Daniels' *The Paperboy*, and was a Spirit Award nominee for playing the title role in William Friedkin's *Killer Joe*.

April 2013 saw the release of Jeff Nichols' *Mud*, which received rave reviews and was a sleeper hit in the national box office top 10 for five weeks. He stars opposite Leonardo DiCaprio in Martin Scorsese's *The Wolf of Wall Street*, opening in November 2013. In the first quarter of 2014, he will be seen starring alongside Woody Harrelson in the HBO dramatic series *True Detective*. Mr. McConaughey is currently at work filming *Interstellar*, directed by Christopher Nolan, for release in November 2014.

His other films include Brad Furman's *The Lincoln Lawyer*; Mark Waters' *Ghosts of Girlfriends Past*, with Jennifer Garner of **Dallas Buyers Club**; Ben Stiller's *Tropic Thunder*; Andy Tennant's *Fool's Gold*; McG's *We Are Marshall*; Tom Dey's *Failure to Launch*; Dan Gilroy's *Two for the Money*; Donald Petrie's *How to Lose a Guy in 10 Days*; Rob Bowman's *Reign of Fire*; Jill and Karen Sprecher's *Thirteen Conversations About One Thing*; Bill Paxton's *Frailty*; Adam Shankman's *The Wedding Planner*; Jonathan Mostow's *U-571*; Ron Howard's *EDtv*; Richard Linklater's *The Newton Boys*; Steven Spielberg's *Amistad*; Robert Zemeckis' *Contact*; Joel Schumacher's *A Time to Kill*; and John Sayles' *Lone Star*. He earned a People's Choice Award for *Sahara*, directed by Breck Eisner, the first feature made by his production company j.k. livin productions.

In 2008, Mr. McConaughey started The just keep livin Foundation ([www.jklivinfoundation.org](http://www.jklivinfoundation.org)), which is dedicated to helping boys and girls transform into men and women through programs that teach the importance of decision-making, health, education, and active living. The Foundation has partnered with Communities in Schools (CIS) – the nation's largest, non-profit, dropout-prevention organization –in West Los Angeles to implement fitness and wellness programs in two large urban high schools. Through an afterschool program, they are able to give kids a healthy start in life and the promise of a healthy future.

### **JENNIFER GARNER (Eve)**

Born in Houston, Texas, and raised in Charleston, West Virginia, Jennifer Garner has enjoyed a successful career at the top of her field in both film and television, and has recently added the roles of producer and philanthropist.

Ms. Garner won a Golden Globe Award, a People's Choice Award, and a Screen Actors Guild Award, and received four Emmy Award nominations, for her starring role as Sydney Bristow on the popular television series *Alias*, created by J.J. Abrams.

She notably starred opposite Academy Award nominee Ellen Page and Jason Bateman in *Juno*, directed by Academy Award nominee Jason Reitman from Diablo Cody's Academy Award-winning original screenplay; with her fellow actors, Ms. Garner shared a Critics' Choice Movie Award nomination for their performances. Among her other movies have been Woody Allen's *Deconstructing Harry*; Agnieszka Holland's *Washington Square*; Michael Bay's *Pearl Harbor*; Danny Leiner's *Dude, Where's My Car?*; Steven Spielberg's *Catch Me If You Can*, opposite Leonardo DiCaprio; the Marvel Comics adaptations *Daredevil*, directed by Mark Steven Johnson, and *Elektra*, directed by Rob Bowman; Gary Winick's hit comedy *13 Going on 30*; Peter Berg's *The Kingdom*; Mark Waters' *Ghosts of Girlfriends Past*, with Matthew McConaughey of **Dallas Buyers Club**; Ricky Gervais and Matthew Robinson's *The Invention of Lying*; Garry Marshall's *Valentine's Day*; Jason Winer's *Arthur*, and Peter Hedges' *The Odd Life of Timothy Green*.

At the 2012 CinemaCon, Ms. Garner received the Female Star of the Year Award. Her 2014 movies include Ivan Reitman's *Draft Day*, with Kevin Costner; Dan Fogelman's *Imagine*, opposite Al Pacino and Bobby Cannavale; and Miguel Arteta's *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, alongside Steve Carell and Ed Oxenbould.

Her stage work includes the critically acclaimed 2007 Broadway revival of *Cyrano de Bergerac*, in which she starred as Roxane opposite Kevin Kline and Daniel Sunjata, under the direction of David Leveaux.

In 2005, Ms. Garner started her own production company with her personal assistant of many years, Juliana Janes. Their company, Vandalia Films, is named after the original appellation for the state of West Virginia. In June 2013, Vandalia signed an overall production deal with Warner Bros. Television. Vandalia is also developing feature films and telefilms; the company's first feature was the comedy *Butter*, directed by Jim Field Smith and written by Jason Micallef, in which Ms. Garner starred. The company's projects in development include *Miss Marple*, written by Mark Frost; *Hannah's Road*, set in rural West Virginia; and the feature adaptation of Melanie Benjamin's *Aviator's Wife*, which tells the story of Anne Morrow Lindbergh and her marriage to Charles Lindbergh.

Currently a brand ambassador for Neutrogena, whose national television and print campaigns she is featured in, for the past three years Ms. Garner has also held the position of Artist Ambassador with Save the Children's U.S. programs. Her work with the organization focuses on advocating for the expansion of its early education programs. She was solely responsible for bringing the first-ever Save the Children ([www.savethechildren.org](http://www.savethechildren.org)) programs to her home state of West Virginia, and has also traveled on behalf of the organization to California's Central Valley.

## DENIS O'HARE (Dr. Sevard)

Denis O'Hare is one of today's busiest actors in the movie, television, and stage worlds.

Among his many films are Kyle Patrick Alvarez's *C.O.G.*, based on the David Sedaris short story; Clint Eastwood's *J. Edgar* and *Changeling*; Tony Gilroy's *Michael Clayton* and *Duplicity*; Anne Fletcher's *The Proposal*; Michael Winterbottom's *A Mighty Heart*; Martin Campbell's *Edge of Darkness*; Richard Laxton's *An Englishman in New York*; John Erick Dowdle's *Quarantine*; David Ross' *The Babysitters*; Michael McCullers' *Baby Mama*; Mike Nichols' *Charlie Wilson's War*; Jeffrey Blitz' *Rocket Science*; Hilary Brougher's *Stephanie Daley*; Ryan Fleck's *Half Nelson*; Chris Terrio's *Heights*; Zach Braff's *Garden State*; Alan Cumming and Jennifer Jason Leigh's *The Anniversary Party*; Woody Allen's *Sweet and Lowdown*; and, also for Focus Features, Kevin Macdonald's *The Eagle*, Alejandro González Iñárritu's *21 Grams*, and Gus Van Sant's *Milk*. For the latter, he shared with his fellow actors the nomination for the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture as well as the Critics' Choice Award for Best Acting Ensemble.

An Emmy Award nominee for his portrayal of Larry Harvey on *American Horror Story*, Mr. O'Hare is also well-known to television viewers for his work on *True Blood*, as Russell Edgington, Vampire King of Mississippi; in a June 2013 viewers' poll, the latter character was voted the "Baddest Baddie" in the show's history. He has also appeared several times on *Brothers & Sisters*, *Law & Order*, *CSI: Miami*, and *The Good Wife*, among other series. His telefilms include Marion Meyer's *Alexander Hamilton*; Michael Pressman's *Saint Maybe*; and Kathleen Marshall's musical *Once Upon a Mattress*, with Carol Burnett and Tracey Ullman. He recently completed work on Ryan Murphy's *The Normal Heart*, adapted by Larry Kramer from the latter's landmark play of the same name, to air in 2014.

The Kansas City native got his BS from Northwestern University. He has since starred onstage in both the U.S. and the U.K. In both countries, he originated the role of Mason Marzac in Richard Greenberg's play *Take Me Out*, under the direction of Joe Mantello. His portrayal brought Mr. O'Hare the Tony Award, the Drama Desk Award, the Outer Critics Circle Award, the Obie Award, the Lucille Lortel Award, the Audience Award as voted through [www.broadway.com](http://www.broadway.com), and the Clarence Derwent Award.

He was again a Tony Award nominee under Mr. Mantello's direction for Stephen Sondheim's musical *Assassins*. His other Broadway appearances include the recent revivals of *Sweet Charity* (which earned him a Drama Desk Award), *Inherit the Wind*, *Major Barbara*, and *Cabaret*. He has twice won Chicago's Joseph Jefferson Award, for his performances in *Voice of the Prairie* and *Hauptmann*. He starred in the latter, as Richard Hauptmann, in both the U.S. and the U.K.

Mr. O'Hare starred off-Broadway in the title role of the Classic Stage Company's production of *Uncle Vanya*, under the direction of Austin Pendleton. In the fall of 2010, he returned to Broadway, starring opposite Brendan Fraser in *Elling*, adapted by Simon Bent and directed by Doug Hughes. In the summer of 2012, he was onstage in Central Park starring in the Public's production of *Into the Woods*, directed by Timothy Sheader and Liam Steel.

With Lisa Peterson, Mr. O'Hare wrote *An Iliad*, a one-man show adapted from Homer's epic poem. Productions of the play have been staged around the U.S., and he has starred in several of these.

### **STEVE ZAHN (Tucker)**

A native of Marshall, Minnesota, Steve Zahn was first introduced to improvisational theater in high school. After completing his freshman year at Gustavus-Adolphus College, he crashed the auditions for a local production of *Biloxi Blues* – and won the lead role in the play. Following the run of the show, he trained for two years at the prestigious American Repertory Theater in Cambridge, Massachusetts before moving to New York and being cast in the Tommy Tune-staged national tour of *Bye Bye Birdie*.

Following the latter tour, he originated the role of Buff in Eric Bogosian's *SubUrbia* in its premiere staging at Lincoln Center and was then cast opposite Ethan Hawke in Jonathan Marc Sherman's *Sophistry* in its premiere staging at Playwrights Horizons. His performance caught the eye of director Ben Stiller, who cast him in *Reality Bites*. His breakthrough movie role, in Tom Hanks' feature directorial debut, *That Thing You Do!*, soon followed.

Among his other early movies were *SubUrbia*, in which Mr. Zahn starred in the role he had previously played on stage, directed by Richard Linklater; Nicholas Hytner's *The Object of My Affection*; John Hamburg's *Safe Men*; Steven Soderbergh's *Out of Sight*; Nora Ephron's *You've Got Mail*; and Mark Illsley's *Happy, Texas*. His performance in the latter brought him an Independent Spirit Award, as well as a Special Jury Prize at the Sundance Film Festival.

His films have also included Penny Marshall's *Riding in Cars with Boys*; in voiceover, Rob Minkoff's two *Stuart Little* movies; Dennis Dugan's *National Security* and *Saving Silverman*; Michael Almereyda's *Hamlet*; Ethan Hawke's *Chelsea Walls*; Billy Ray's *Shattered Glass*; Breck Eisner's *Sahara*, with Matthew McConaughey of **Dallas Buyers Club**; Jessica Sharzer's *Speak*, alongside Kristen Stewart; Sean McGinly's *The Great Buck Howard*; Christine Jeffs' *Sunshine Cleaning*; Stephen Belber's *Management*, opposite Jennifer Aniston; David Twohy's *A Perfect Getaway*; and the three *Diary of a Wimpy Kid* movies, directed respectively by Thor Freudenthal and David Bowers. Mr. Zahn's performance opposite Christian Bale in Werner Herzog's *Rescue Dawn* earned him an Independent Spirit Award nomination.

He recently completed filming a fourth and final season of the acclaimed television series *Treme*. Among his other notable television work are his guest appearances on *Friends* and *Monk*; a segment directed by Tom Hanks for the *From the Earth to the Moon* miniseries; and his starring role with Karl Urban in the *Lonesome Dove* prequel miniseries *Comanche Moon*, directed by Simon Wincer. Currently, he is starring in the new television series *Mind Games*, created by Kyle Killen, with Christian Slater.

### **MICHAEL O'NEILL (Richard Barkley)**

Born and raised in Montgomery, Alabama, Michael O'Neill holds a degree in Economics from Auburn University, where his road to an acting career began. The legendary actor Will Geer, of *The Waltons*, had been given an audio copy of a speech that Mr. O'Neill had delivered. The veteran performer called the young student and said, "Son, I think

you ought to try acting before the corporate structure snaps you up.” With no prior experience, the young man relocated to Los Angeles, where spent the next four years studying under the tutelage of Mr. Geer and his daughter Ellen Geer at Theatricum Botanicum.

An appearance on the television series *Shirley*, starring Shirley Jones, enabled Mr. O’Neill to secure a Screen Actors Guild card. He relocated to New York City, where he did odd jobs before landing steady work in plays and television commercials. His first movie role was in John Irvin’s *Ghost Story*, which starred Fred Astaire and Melvyn Douglas in their final film roles, and for which he made sure to get to the set even on days when he was not filming.

His many films since have included *Traffic*, directed by Academy Award winner Steven Soderbergh; Michael Bay’s *Transformers*; Gary Ross’ *Seabiscuit*; Clint Eastwood’s *J. Edgar*; Robert Redford’s *The Legend of Bagger Vance*; Lawrence Kasdan’s *Dreamcatcher*; Paul Greengrass’ *Green Zone*; George Miller’s *Lorenzo’s Oil*; Tim McCanlies’ *Dancer, Texas Pop. 81* and *Secondhand Lions*; and Harold Becker’s *Sea of Love*.

Mr. O’Neill is a familiar face to television viewers, most notably for his recurring roles on *The West Wing*, which spanned six seasons of that show; *NCIS*; *Grey’s Anatomy*; and *The Unit*. Most recently, he starred in the acclaimed series *Rectify* and recurred on the popular show *Necessary Roughness*.

He is active in numerous charities including The Shjon Podein Children’s Foundation ([www.Team25.com](http://www.Team25.com)), which was established to improve the quality of life for, and provide support to, children facing extraordinary difficulties in their lives.

## **DALLAS ROBERTS (David Wayne)**

Dallas Roberts recently starred last season on a hit television series, as the unexpected hero Milton Mamet on *The Walking Dead*, while playing an ongoing recurring role on another, *The Good Wife*, and joining the new season of a third show, *Unforgettable*.

Viewers also know him from his past regular roles on *Rubicon* and *The L Word*, as well as from guest-starring roles on the *Law & Order* series.

A graduate of NYC’s storied Juilliard School, he has starred in several notable off-Broadway stagings. These have included the hit productions of Edward Albee’s *Peter and Jerry*; Caryl Churchill’s *A Number*, opposite Sam Shepard; and *Burn This*, opposite Edward Norton. Additionally, he received a Drama Desk Award nomination for his lead performance in Adam Rapp’s *Nocturne* at NY Theatre Workshop. Mr. Roberts starred in the world premiere staging of Mr. Rapp’s *Finer Noble Gases* at the Humana Festival, and in Jeffrey Hatcher’s *Compleat Female Stage Beauty* at the Contemporary American Theatre Festival.

His screen credits include, among other films, Joe Carnahan’s hit *The Grey*, with Liam Neeson; James Mangold’s *Walk the Line* and *3:10 to Yuma*; Michael Mayer’s *A Home at the End of the World*, with Colin Farrell and Robin Wright, and *Flicka*; Mary Harron’s *The Notorious Bettie Page*; Jeff Balsmeyer’s *Ingenious*, opposite Jeremy Renner; Jonas Pate’s *Shrink*; Matthew Arnold’s *Shadow People*; Morgan O’Neill’s *The Factory*; George

Ratliff's *Joshua*; Matthew Leutwyler's *The River Why*; and Adam Rapp's *Winter Passing*.

### **GRIFFIN DUNNE (Dr. Vass)**

Griffin Dunne was an Academy Award nominee as the director of the Oscar-nominated live-action short film *Duke of Groove*, which marked a breakout role for its lead actor Tobey Maguire and which also starred Kate Capshaw and Uma Thurman.

His feature credits as a director have included the hit *Practical Magic*, which teamed Sandra Bullock and Nicole Kidman; *Addicted to Love*, starring Meg Ryan and Matthew Broderick; *Fierce People*, starring Anton Yelchin and Diane Lane; *The Accidental Husband*, starring Uma Thurman, Jeffrey Dean Morgan, and Colin Firth; and the acclaimed mockumentary [*Lisa Picard is*] *Famous*.

As an actor, Mr. Dunne is best known for his starring roles in two unforgettable dark comedies, John Landis' *An American Werewolf in London* and Martin Scorsese's *After Hours*. He was a Golden Globe Award nominee for his performance in the latter, and was an Independent Spirit Award nominee in his capacity as a producer of the film.

Among the other movies that he has produced are such acclaimed films as John Sayles' *Baby It's You*, starring Rosanna Arquette and Vincent Spano; Joan Micklin Silver's *Chilly Scenes of Winter*, starring John Heard; Michael Hoffman's *Game 6*, starring Michael Keaton and Robert Downey Jr.; Luis Mandoki's *White Palace*, starring Susan Sarandon and James Spader; Lasse Hallström's *Once Around*, starring Richard Dreyfuss and Holly Hunter; and Sidney Lumet's *Running on Empty*, which was scripted by Academy Award nominee Naomi Foner and starred Academy Award nominee River Phoenix.

Mr. Dunne's many other films as actor have included Robert Redford's *Quiz Show*; James Foley's *Who's That Girl*, opposite Madonna; Luc Besson's *The Big Blue*; Amy Heckerling's *Johnny Dangerously*; and Guillaume Canet's soon-to-be-released *Blood Ties*, with Clive Owen, Marion Cotillard, and Billy Crudup.

Television audiences have seen him in guest appearances on, among other shows, *Frasier*, for which he received an Emmy Award nomination; *Girls*; *Damages*; and, in a recurring role, *House of Lies*.

### **KEVIN RANKIN (T.J.)**

**Dallas Buyers Club** is the third movie for actor Kevin Rankin in 2013, following Roland Emmerich's *White House Down*, in which he played opposite Channing Tatum, Jamie Foxx, Jason Clarke, and Joey King; and Wayne Kramer's *Pawn Shop Chronicles*, with Matt Dillon and Paul Walker.

Mr. Rankin also recently made his feature producing debut with the independent film *Congratulations*, in which he co-starred, directed by Juan Cardarelli and Eric Levy. He will next be seen starring in one of summer 2014's most anticipated films, Matt Reeves' *Dawn of the Planet of the Apes*, with Gary Oldman, Jason Clarke, and Andy Serkis.

His previous films include Robert Duvall's *The Apostle* and Ang Lee's *The Hulk*.

The Louisiana native's breakthrough role was a recurring one on the cult favorite television series *Undeclared*, created by Judd Apatow, appearing alongside Seth Rogen and Amy Poehler. Also for television, he has had notable recurring roles on *Friday Night Lights* and *Justified*; guest arcs on the final seasons of *Six Feet Under*, *Big Love*, and, most recently, *Breaking Bad*; and regular roles on *Trauma* and *Unforgettable*.

## **JARED LETO (Rayon)**

Jared Leto is an actor, musician, and director.

His two decades of work as an actor have encompassed a host of intense and transformative performances. These have included his portrayals in Darren Aronofsky's *Requiem for a Dream*, alongside Ellen Burstyn, Jennifer Connelly, and Marlon Wayans; Steve James' *Prefontaine*, as real-life athlete Steve Prefontaine; J.P. Schaefer's *Chapter 27*, for which he was voted the Audience Award at the 2007 Zurich Film Festival; David Fincher's *Fight Club*, with Brad Pitt and Edward Norton, and *Panic Room*, with Jodie Foster and Forest Whitaker; Mary Harron's *American Psycho*, opposite Christian Bale; Andrew Niccol's *Lord of War*, alongside Nicolas Cage and Ethan Hawke; Oliver Stone's *Alexander*, opposite Colin Farrell; Todd Robinson's *Lonely Hearts*, alongside Salma Hayek; James Mangold's *Girl, Interrupted*, with Winona Ryder and Academy Award winner Angelina Jolie; Terrence Malick's *The Thin Red Line*; and Jaco Van Dormael's *Mr. Nobody*, opposite Sarah Polley, Rhys Ifans, and Diane Kruger.

He was recently honored with a Gotham Independent Film Award for his documentary feature *Artifact*, which he produced with Emma Ludbrook; *Artifact* was voted the Gothams' Audience Award. The movie also won the People's Choice award, for documentaries, at the 2012 Toronto International Film Festival. Mr. Leto directed *Artifact* under the pseudonym Bartholomew Cubbins. Also under that name, he directs music videos for the multi-platinum-selling rock band Thirty Seconds to Mars. He is the lead vocalist, guitarist, and songwriter for the band, which comprises Mr. Leto, his brother Shannon Leto, and Tomo Milicevic.

Thirty Seconds to Mars has released four studio records, including 2013's *Love Lust Faith + Dreams*. Among their rock radio hits have been the songs "This Is War" and "Kings and Queens." The band has circled the globe in sold-out shows, playing over 300 shows in nearly 60 countries on six continents to 3 million people, thereby breaking the Guinness World Record for the longest-ever concert tour by a rock band. Thirty Seconds to Mars has sold over 5 million albums worldwide and their music videos have received more than 300 million views on YouTube. The group has received numerous awards worldwide, including a dozen MTV Awards; a Billboard Music Award; and honors from NME, Kerrang!, and Fuse. They were most recently nominated for three 2013 MTV Video Music Awards, including Best Rock Video.

## **About the Filmmakers**

### **JEAN-MARC VALLÉE (Director)**

Montréal-born filmmaker Jean-Marc Vallée made his feature directorial debut with 1995's *Liste Noire* [*Black List*], and also edited the movie. The stylish erotic thriller was the first of its genre for Québec cinema, and received nine Genie Award – Canada's Oscars equivalent – nominations including Best Picture, Best Director, and Best Supporting Actor (Aubert Pallascio).

Mr. Vallée was also a screenwriter and producer on his next French-language feature as director, the personal yet universal coming-of-age tale *C.R.A.Z.Y.*, which became a sleeper hit distributed in over 50 countries. The film won the Best Canadian Feature Film prize at the 2005 Toronto International Film Festival; 11 Genie Awards including Best Picture, Best Director, and Best Original Screenplay; 13 Jutra Awards; and the Golden Reel Award for the top-grossing Canadian film of the year in the country.

His next movie as director was the British historical romance *The Young Victoria*. Emily Blunt received Golden Globe Award, Critics' Choice Movie Award, and British Independent Film Award nominations for her performance in the title role. The film's global acclaim included three Academy Award nominations, with an Oscar win for Best Costume Design (Sandy Powell). The costume designer also received BAFTA, Costume Designers Guild, and Critics' Choice Movie Awards, among other honors.

Mr. Vallée next directed, and wrote and co-produced, *Café de Flore*, starring Vanessa Paradis. The epic drama of love spanning multiple generations screened at the 2011 Venice and Toronto International Film Festivals, and was distributed in 25 countries. The film was nominated for 13 Genie Awards, winning three including Best Actress; was nominated for seven Jutra Awards, winning three including Best Actress; and won two Vancouver Film Critics Circle Awards, including Best Canadian Film and Supporting Actress (Hélène Florent).

He has thus far directed the first two instalments of a short film trilogy devoted to father-and-son relationships: *Les Fleurs magiques* [*Magical Flowers*] and *Les Mots magiques* [*Magical Words*].

Mr. Vallée was honored with the prestigious Claude Jutra Award from the Academy of Canadian Cinema and Television for his first short film as director, *Stéréotypes*.

He is currently at work directing *Wild*, starring Reese Witherspoon as Cheryl Strayed in an adaptation by Nick Hornby of Ms. Strayed's best-selling memoir.

### **CRAIG BORTEN (Screenplay)**

**Dallas Buyers Club** is the first produced screenplay for Craig Borten. He has been writing scripts for over 20 years, both on spec and at major studios.

The Philadelphia native holds a B.A. from Syracuse University.

### **MELISA WALLACK (Screenplay)**

Named one of Variety's "10 Screenwriters to Watch" in 2005, Melisa Wallack has written for both feature films and television.

Ms. Wallack wrote the original screenplay for *Meet Bill*, and directed the independent feature with Bernie Goldmann. The movie starred Aaron Eckhart, Jessica Alba, Elizabeth Banks, Logan Lerman, and Timothy Olyphant.

She conceived the screen story for *Mirror Mirror*, which became the hit fantasy comedy directed by Tarsem Singh and starring Julia Roberts, Lily Collins, and Armie Hammer. Among her screenplays in development is *Emily the Strange*, with Chloë Grace Moretz attached to star.

Ms. Wallack was born in Minneapolis, Minnesota and attended Skidmore College; she graduated with a B.A. in English and a B.S. in Business.

### **ROBBIE BRENNER (Producer)**

Robbie Brenner is President, Production at Relativity Media, where she continues to shepherd Relativity's homegrown productions while leading the production team and overseeing all production and acquisitions. She was promoted from Executive Vice President, Production in September 2011.

Before joining Relativity, Ms. Brenner produced *Machine Gun Preacher*, starring Gerard Butler as real-life activist Sam Childers and directed by Marc Forster. She produced **Dallas Buyers Club** separate from her Relativity duties.

She has concurrently been executive producer on several Relativity movies, including Scott Cooper's soon-to-be-released drama *Out of the Furnace*, starring Christian Bale, Casey Affleck, and Woody Harrelson; Lasse Hallström's *Safe Haven*, based on the Nicholas Sparks book; the fantasy comedy *Mirror Mirror*, starring Julia Roberts, Lily Collins, and Armie Hammer for director Tarsem Singh; and the latter director's epic *Immortals*, starring Henry Cavill and Mickey Rourke.

Currently at Relativity, Ms. Brenner is supervising the completion of such features as *Three Days to Kill*, starring Kevin Costner and directed by McG; and Luc Besson's *The Family*, starring Robert De Niro, Michelle Pfeiffer, and Tommy Lee Jones. Previously at Relativity, she has been instrumental in the acquisition of such movies as Joseph Gordon-Levitt's *Don Jon* and Henry Joost and Ariel Schulman's sleeper *Catfish*; and in the production of such movies as David O. Russell's Academy Award-winning *The Fighter* and Lasse Hallström's *Dear John*, based on the Nicholas Sparks book.

She attended New York University's Tisch School of the Arts and studied film there. She began her entertainment career working for Mickey Rourke's Red Ruby Productions, where she assisted in the production of *Bullet*, directed by Julien Temple, and *Fall Time*, directed by Paul Warner.

Ms. Brenner's industry education progressed at Miramax Films, where she worked for nine years in production and development. During her time there, she became a Senior Vice President and worked on numerous films, including Peter Chelsom's *Serendipity*, starring John Cusack and Kate Beckinsale. She later went worked at another movie studio, Twentieth Century Fox, as Senior Vice President, Production.

Following her time at Fox, she produced the thriller *Deception*, directed by Marcel Langenegger and starring Hugh Jackman, Ewan McGregor, and Michelle Williams; and the crime drama *Haven*, directed by Frank E. Flowers and starring Orlando Bloom and Bill Paxton.

### **RACHEL WINTER (Producer)**

Rachel Winter is a film and television producer and screenwriter.

Her next feature project is *Stealing Cars*, with Emory Cohen set to star and Mark Wahlberg and Steve Levinson executive-producing.

Among Ms. Winter's films in development are *The Space Between*, to be produced with Steve Samuels; *Crystal/Beth*, to be directed by William H. Macy; *The Tiny Problems of White People*, with Colin Firth and Mick Jagger to star and produce with Jagged Films' Victoria Pearman; *Murder Machine*, to be scripted by Emmy Award winner Terence Winter and produced with Charlie Corwin and Relativity Media; the untitled LeBron James biopic, to be produced with Mr. Winter, LeBron James and Maverick Carter, and scripted by Mark Schwahn; and *The Woman Who Wasn't There*, adapted by Glenn Gordon Caron and based on the documentary and book of the same name by Angelo Guglielmo, and to be produced with Mr. Guglielmo, Mr. Caron, and Mr. Winter.

She previously produced Sarah Kelly's *The Lather Effect*, starring Connie Britton, which world-premiered at the Los Angeles Film Festival; executive-produced Michael Corrente's *Brooklyn Rules*, written by Terence Winter and starring Alec Baldwin, Freddie Prinze, Jr., Scott Caan, and Jerry Ferrara; and executive-produced the telefilm *Long Lost Son*, starring Chace Crawford and Gabrielle Anwar, directed by Brian Trenchard-Smith.

Prior to becoming an independent producer, Ms. Winter was Vice President of Production at Cary Brokaw's production company Avenue Pictures. For Mr. Brokaw, she co-executive-produced Randall Harris' *Wayward Son*, starring Harry Connick, Jr., Patricia Clarkson, and Pete Postlethwaite; and produced Julien Nitzberg's *Bury Me in Kern County*, starring Judson Mills and Mary Lynn Rajs kub.

### **YVES BÉLANGER, csc (Director of Photography)**

Born in Saint-Jean-d'Iberville and raised in Québec City, Yves Bélanger moved to Montréal to study film production at Concordia University, where he became part of a new wave of Canadian cinema artists and also became bilingual.

Beginning in 1989, he made his mark in the music video industry, working as cinematographer on rock and country videos, which in turn garnered him commercials work. In 1995, he began shooting feature films and television shows; among the directors whom he regularly collaborated with were Alain Desrochers, Louis Bolduc, and Jean-Claude Lord. Telefilms that Mr. Bélanger lensed have included *The Growing Pains Movie*, reuniting the series' cast and directed by Alan Metter.

Among the feature films that he has been director of photography on are Alain Desrochers' *Gerry*, *Wushu Warrior*, *Cabotins*, and *La Bouteille* [*The Bottle*]; and Patrice Sauv e's *Cheech*, for which he received Canadian Society of Cinematographers (CSC)

and Jutra Award nominations. Among the short films that he has been director of photography on are Tara Johns' *Killing Time*, for which he was a CSC nominee, and Geoffrey Uloth's *Wildflowers*, for which he won a CSC Award.

His most recent feature credit as cinematographer was Xavier Dolan's emotional epic *Laurence Anyways*, starring Melvil Poupaud and Suzanne Clément, who was honored at the 2012 Cannes International Film Festival for her performance. Mr. Bélanger was again a Jutra Award nominee for his work on the movie.

### **JOHN PAINO (Production Designer)**

John Paino is a graduate of the School Of Visual Arts. He began his career designing for stage productions, working with the storied NYC theater companies La Mama and Theater For The New City.

In television, he was a production designer on the groundbreaking and Emmy Award-winning "make-better" series *Queer Eye for the Straight Guy*, for which he shared with his colleagues an Emmy Award nomination for Outstanding Art Direction.

Mr. Paino's work in film has been extensive. He has enjoyed a long collaboration as production designer with writer/director Tom McCarthy, on the award-winning movies *The Station Agent*, *The Visitor*, and *Win Win*.

Among his other features as production designer have been J.C. Chandor's breakout *Margin Call*; Joel Hopkins' BAFTA Award-winning *Jump Tomorrow*; Daniel Algrant's *Greetings from Tim Buckley*, starring Penn Badgley and Imogen Poots; Bobcat Goldthwait's *World's Greatest Dad*, starring Robin Williams; Jesse Peretz's *The Ex* (a.k.a. *Fast Track*); Bob Odenkirk's *Let's Go to Prison* and *The Brothers Solomon*; Dan Beers' *Premature*, starring Craig Roberts and Katie Findlay; Stu Zicherman's *A.C.O.D.*, starring Amy Poehler and Adam Scott; and, also for Focus Features, Michael Cuesta's upcoming true-life dramatic thriller *Kill the Messenger*, starring Jeremy Renner.

### **MARTIN PENSA (Editor)**

Martin Pensa first collaborated with **Dallas Buyers Club** director and editor Jean-Marc Vallée on the filmmaker's acclaimed *Café de Flore*, as first assistant editor. Also on the same movie, Mr. Pensa was part of the visual effects team at Fake Studio, with whom he shared a Genie Award – Canada's Academy Awards equivalent – for Best Achievement in Visual Effects.

Drawn to visual arts and music from an early age, Mr. Pensa found that film spoke to all his interests. He began his career as a child actor in Montréal, and dubbed into French the performances of such child actors as Macaulay Culkin and Elijah Wood for their films' Canadian releases.

In 2002, he began formal studies at the Los Angeles Film School, learning about all aspects of movie production and post-production. There, he wrote and directed short films; was the cinematographer on others' works; and was editor and sound editor on additional ones.

Mr. Pensa then returned to Montréal and worked as a director, editor, and visual effects

artist on short films, music videos, and commercials. In 2007, he became an assistant editor at Technicolor and then worked at other post-production studios doing film editing and visual effects.

In 2011, he became a full-time freelance film editor, and reteamed with Mr. Vallée for several television commercials.

### **KURT and BART (Costume Designers)**

A chance meeting of art school dropouts led to the formation of the costume design team of Kurt and Bart. Educated in the NYC of the notorious 1980s – nightclubs included – they together embarked on a career path that would take them through worlds of fashion, photography, and film.

Whether working with costume designer Patricia Field to create Emmy Award-winning ensembles for the *Shelley Duvall's Mother Goose Rock 'n' Rhyme* series, or designing the costumes for the Las Vegas extravaganza *Storm* at Mandalay Bay Casino, their unique shared sensibility is always apparent.

As stylists, Kurt and Bart have worked with some of the world's strongest and prolific image makers; among them, Steven Klein, Herb Ritts, Patrick Demarchelier, Matthew Rolston, Dean Karr, Mark Seliger, and Markus Klinko & Indrani. They have also worked with such music icons as David Bowie, Ozzy Osbourne, Marilyn Manson, Courtney Love, Pink, and Britney Spears.

Over the past decade, the team has made their mark in movies. Kurt and Bart's work was seen in no fewer than four very different 2010 feature film releases: Ryan Fleck & Anna Boden's *It's Kind of a Funny Story*, also for Focus Features; Jon Chu's *Step Up 3D*; Rob Epstein and Jeffrey Friedman's 1957-set *Howl*, starring James Franco as Allen Ginsberg; and Wes Craven's thriller *My Soul to Take*. Around this time, they also designed the costumes for the first season of the television series *How to Make It in America*.

Among the other movies for which they were the costume designers have been Hilary Brougher's *Stephanie Daley*, starring Tilda Swinton and Amber Tamblyn; John Cameron Mitchell's *Shortbus*; Daniel Barnz' *Phoebe in Wonderland*, starring Elle Fanning, Felicity Huffman, and Patricia Clarkson; Dito Montiel's *Fighting*; Todd Solondz's *Dark Horse*, starring Jordan Gelber and Selma Blair; Alan and Gabe Polsky's *The Motel Life*; Park Chan-wook's *Stoker*, starring Mia Wasikowska, Matthew Goode, and Nicole Kidman; and Scott Cooper's soon-to-be-released *Out of the Furnace*, starring Christian Bale and Casey Affleck.

### **ADRUITHA LEE (Department Head Hair Stylist)**

Adruitha Lee grew up in the rich and unique culture of the American South, where the salon she worked in as a hairdresser drew a diverse clientele. She opened her own salon four years after finishing her training, and then opened a second one in Nashville, Tennessee. In the latter city, she began working with country music stars on music videos and live performances. She later moved to Los Angeles, realizing her dream of a career in the movie business.

Her hairdressing and hair stylist work was soon seen on such television shows as *Medium* and *Lizzie McGuire*. More recently, she has been the hair department head on such series as *Sordid Lives* and the first season of *Awkward*.

Ms. Lee has been working in feature films for over a decade. She has been the hair department head on, among other movies, Will Gluck's *Friends with Benefits*, *Easy A*, and *Fired Up*; Frank Darabont's *The Mist*; David Wain's *Role Models*; Stephen Frears' *Lay the Favorite*; Andrew Dominik's *Killing Them Softly*, starring Brad Pitt; Jonathan Levine's *Warm Bodies*; Harmony Korine's *Spring Breakers*; Thomas Carter's upcoming *When the Game Stands Tall*, starring Jim Caviezel and Laura Dern; and, opening in the fall of 2013, Steve McQueen's *12 Years a Slave*, starring Chiwetel Ejiofor.

She has enjoyed collaborating with Angelina Jolie on several movies, including Robert De Niro's *The Good Shepherd*, Phillip Noyce's *Salt*, and Michael Winterbottom's *A Mighty Heart*, in which Ms. Jolie portrayed Mariane Pearl.

### **ROBIN MATHEWS (Department Head Make-up Artist)**

**Dallas Buyers Club** marks the second time that Robin Mathews has worked with actor Matthew McConaughey; as the make-up department head on Lee Daniels' *The Paperboy*, she gained international recognition for transforming the actor through use of facial prosthetics and was also praised for a stunning metamorphosis of Nicole Kidman, who earned Golden Globe and Screen Actors Guild Award nominations for her performance.

Ms. Mathews, a graduate of the American Academy of Dramatic Arts in Los Angeles, began her career as an actor. However, her aptitude for make-up and her affinity for prosthetics and special make-up effects work led to a career shift. She honed her skills for more than seven years creating over 30 full facial prosthetics daily for Six Flags Magic Mountain's annual Fright Fest. Work in film and television soon followed, as she expanded her expertise into beauty, grooming, and period detail.

Ms. Mathews alternates working as a make-up department head on feature films – both studio and independent – with assignments as a personal make-up artist for actors, helping them to design looks that are true to their characters. She came to prominence in the film industry courtesy of director Sean Penn, who hired her as his make-up department head on *Into the Wild*, starring Emile Hirsch and Academy Award nominee Hal Holbrook. The movie also featured Kristen Stewart, marking the beginning of an extensive collaboration with the actress, as Ms. Mathews was later brought on to re-design the iconic character of Bella Swan for the blockbuster *Twilight* films *New Moon* and *Eclipse*. Her design work with Ms. Stewart continued as make-up department head on both Jake Scott's *Welcome to the Rileys*, for which she also created the character looks for actors Melissa Leo and James Gandolfini, and Flavia Sigismondi's *The Runaways*, for which she crafted the distinctive looks for actors Dakota Fanning and Michael Shannon. Following *The Runaways*, she was awarded a contract with the cosmetic line Make-up Forever.

Among her over 30 films as make-up department head have been Rob McKittrick's *Waiting...*, starring Ryan Reynolds and Anna Faris; Jay and Mark Duplass' *Jeff*, *Who Lives at Home*, starring Jason Segel; David R. Ellis' *The Final Destination*; and Thomas Carter's upcoming *When the Game Stands Tall*, starring Jim Caviezel and Laura Dern.

A key make-up artist on Frank Darabont's *The Mist*, Ms. Mathews has also worked as a make-up artist on such movies as Sam Raimi's *Oz the Great and Powerful* and Quentin Tarantino's *Django Unchained*; and on such television series as *The Voice*, *Rizzoli & Isles*, and *Sons of Anarchy*, including the fall 2013 season of the latter show. Concurrently, she has been the personal make-up artist for Academy Award winners Melissa Leo and Forest Whitaker, among other actors.

# DALLAS BUYERS CLUB

## Credits

### Cast

Ron Woodroof	Matthew McConaughey
Eve	Jennifer Garner
Rayon	Jared Leto
Dr. Sevard	Denis O'Hare
Tucker	Steve Zahn
Richard Barkley	Michael O'Neill
David Wayne	Dallas Roberts
Dr. Vass	Griffin Dunne
T.J.	Kevin Rankin
Nurse Frazin	Donna Duplantier
Denise	Deneen D. Tyler
Clint	J.D. Evermore
Hispanic Orderly	Ian Casselberry
Kelly	Noelle Wilcox
Sunny	Bradford Cox
Michael	Rick Espaillat
Foreman	Lawrence Turner
Freddie	Lucius Falick
Rayon's Father	James Dumont
Francine Suskind	Jane McNeill
Tucker's Father	Don Brady
Effeminate Man	Matthew Thompson
Judge	Tony Bentley
Border Agent	Sean Boyd
News Anchor	Rachel Wulff
Stripper	Neeona Neal
Mr. Yamata	Scott Takeda
Rick Ferris	John Tabler
Dr. Hiroshi	Joji Yoshida
FDA Customs Agent	Carl Palmer
Ian	Martin Covert
Rog	Douglas M. Griffin
Cop	David Lichtenstein
Quicksilver Cowboy	Craig Borten
Gay Cowboy	Henry Frost
Rodeo Announcer	Arthur Smith
Stunt Coordinator	Alex Terzoeff

### Stunts

Rudy Barnes	Hunter Carter
Tommy Goodwin	Bill Harper
Colt Kitaif	Gary Schuler

## Crew

Directed by Jean-Marc Vallée

Written by Craig Borten & Melisa Wallack

Produced by Robbie Brenner  
Rachel Winter

Executive Producers David Bushell  
Nathan Ross  
Tony Notargiacomo  
Joe Newcomb  
Nicolas Chartier  
Zev Foreman  
Logan Levy  
Holly Wiersma  
Cassian Elwes

Co-Producers Michael Sledd  
Parry Creedon

Director of Photography Yves Bélanger, csc  
Production Designer John Paino  
Editors John Mac McMurphy  
Martin Pensa

Costume Designers Kurt and Bart

Sound Supervisor Martin Pinsonnault

VFX Supervisor Marc Côté

Casting by Kerry Barden, Paul Schnee and Rich Delia

Unit Production Manager Michael Sledd

First Assistant Director Urs Hirschbiegel

Second Assistant Director Mark Stevens

Production Supervisor Parry Creedon

Art Director Javiera Varas  
Art Department Coordinator Jessica Lee  
Graphic Designer Roger Johnson  
Set Decorator Robert Covelman  
Leadman Gus Coto  
On-Set Dresser Jordan Lightner

### Set Dressers

Duane E. Burcham	Zachery Dickerson
Mike Fitzgerald	Kyle Plowden
	Ellis Powell
Set Decoration Buyer	Selina van den Brink
Camera Operator	Luis Lopez DeVictoria
First Assistant Camera	Nicolas Marion
Second Assistant Camera	Jose Figueroa-Baez
Digital Loader	Paul Rahfield Jr.
Still Photographer	Anne Marie Fox
Production Sound Mixer	Dick Hansen, CAS
Boom Operator	Lenny Suwalski
Script Supervisor	Mona Medawar
Production Coordinator	John R.C. Davis
Assistant Production Coordinator	Ian Navran
Production Accountant	Brian Evans
First Assistant Accountant	Kolie Wegner
Payroll Accountant	Daryl Wilsford
Post-Production Accountant	Diana Ascher
	Trevanna Post, Inc.
Key Grip	Richard Ball
Best Boy Grip	Luciano Flores
Gaffers	Renaldo Jackson
	Sidney Brisco
Property Master	Andy Wert
Assistant Property Master	Hunter Wert
Property Assistants	Angela Boulet
	Jordan Gurren
Special Effects Coordinator	Katie Riggs
Costume Supervisor	Linda Gardar
Key Set Costumer	Jennifer Kamrath
Additional Costumer	Mollie Gates
Department Head Hair Stylist	Adruitha Lee
Key Hair Stylist	Kat Percy
Department Head Make-up Artist	Robin Mathews
Key Make-up Artist	Melanie Deforrest
Location Manager	Leonard Reynolds
Assistant Location Manager	Les Arceneaux
Location Assistants	Kenneth Lass
	Lesli Richard
Construction Coordinator	Scot Middleton
Construction Foreman	David Porretto
Lead Scenic	Sonda Rowland Rotolo

Paint Foreman Tracye A. Plunkett

Second Second Assistant Director Kevin Lum  
Key Set Production Assistant James Nimmers

Production Assistants

Molly Bannan Kristen Blaum  
Alessandro Chimento Angel De La Viña  
Sam Foster Andre Herrera  
Ceilidh Knight Maryann Olinsky  
Lindsey Terrebonne

Assistant to Mr. Vallée Lisa Calhoun  
Assistant to Mr. McConaughey Derek Di Biagio  
Assistant to Ms. Brenner Kevin McKeon  
Assistant to Ms. Wiersma Brandon Park  
Assistant to Mr. Elwes Kim Bailey

Casting - New Orleans Tracy Kilpatrick  
Casting Associate - New York Allison Estrin  
Casting Assistant - Los Angeles Adam Richards  
Extras Casting Justin Coulter

Transportation Coordinator Welch Lambeth  
Transportation Captain Rick Davis  
Transportation Captain Travis Hux  
Transportation Dispatcher Deanna Davis  
Picture Car Coordinator Richard Brown

Drivers

Mike Borreson John Chaney Jerome M. Edwards Peter J. Gondrella Jr. Deanie Hawkins  
D.J. Junot Marvin Lewis Vaschon May Jerome Perkins Robert Spitelera  
William Varnado Judson VanMeter

Unit Publicist Jeanmarie Murphy  
Publicity Consultant Peter Silbermann  
Product Placement Wendy Cohen  
Rights & Clearances IndieClear  
Set Medic Daphne Guichard  
Caterer The Lake House Catering  
Head Chef Blake Phillips  
Assistant Chef Leonard A. Roth Jr.  
Key Craft Service John Landers  
Assistant Craft Service Charlotte Lancaster  
Craft Service Assistant Katie Aboudou

Post-Production Supervisor Pierre Thériault

Assistant Editor Emily Gant

Sound Design & Editorial by	SONOMAR
Sound Supervisor	Martin Pinsonnault
Dialogue Editor	Claire Pochon
ADR Editor	Mireille Morin
Sound Design & Effects Editors	Martin Pinsonnault
	Anton Fischlin
First Assistant Sound Editor	Paul Col
Assistant Sound Editor	Samuel Gagnon-Thibodeau
Additional Sound Recording	Rene Coronado
Dialogue Transcription	Rachelle Bergeron
Foley Artist	Simon Meilleur
Assistant Foley Artist	Marie-Christine Hébert
Foley Recording Engineer	Jo Caron
Foley Editor	Paul Col
Sound Re-Recording Engineers	Gavin Fernandes, CAS
	Louis Gignac
Assistant Re-Recording Engineer	Pierre Laroche
Sound Technical Supervisor	Jean-Philippe Savard
Sound Studio Coordinator	Marie-Lou Morin
New Orleans ADR Session Coordinator	Cydney Tucker

#### ADR Engineers

Billy Theriot (New Orleans)	Travis MacKay (Los Angeles)
Amanda Ayres (Los Angeles)	Jerry Gilbert (Baton Rouge)
Loop Group Recording Engineer	Rene Coronado (Dallas)
ADR Facilities	Swelltone Labs (New Orleans)
	Wildfire Studios (Los Angeles)
	PostDigital (Baton Rouge)
Loop Group Recording Facility	Dallas Audio Post (Dallas)
Digital Color Grading Facility	FILM FACTORY (Montreal)
Supervising Digital Colorist	Marc Boucrot
Technical Supervisor	Alexis Cadorette Vigneau
Editorial and Post-Production Services provided by	FAKE STUDIO
Post-Production Producers	Dominique Séguin
	Louis-Philippe Rochon
	Marc Côté
Post-Production Office Coordinator	Jean-François Raynaud
Post Accountant	Mario Corriveau
System Administrator	Petru Luchianic
Fake Studio Accountant	Catalina Stanculescu
Fake Studio Administrator	Naomie-Kathleen Cherry
Online Editor	Mathieu Demers
Online Assistant Editor	Philippe Desrosiers
Digital Cinema Management	Mélissa Gouin-Lachance

Digital Visual Effects by	FAKE STUDIO
Visual Effects Supervisor	Marc Côté
Visual Effects Producer	Julien Maisonneuve
Visual Effects Coordinator	Nathalie Lanthier
CG Supervisor	Heston L'Abbé
CG Artist	Claudio Raffaelli
Senior Compositor	Daniel Coupal
Compositors	Greg Kauffman
	Jonathan Brayer
Visual Effects Supervisor - E3	Martin Leduc
Visual Effects Coordinator - E3	Annick Rivest
Compositor - E3	Nicolas Gamache
Digital Intermediate Services provided by	VISION GLOBALE
Lab Color Timer	Arthur Montreuil
Additional Footage supplied by	Dan Popa - Natali Film
Assistant	Maxime Camirand
<u>Stock Images supplied by</u>	
Pond 5	NBCUniversal Archives
Shutterstock	Sony Stock Footage
	T3 Medias
Bill Orchard photo of Marc Bolan	courtesy of the artist and the Sally Halyletts Gallery, London
Photographs of Marc Bolan	© Neal Preston
© Raiko Hartman photographs	courtesy of the artist
Camera Package & Equipment by	Panavision
Electric Equipment provided by	Quixote
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Payroll Services provided by	Entertainment Partners
Insurance provided by	Reiff & Associates, LLC
Completion Guaranty provided by	Film Finances, Inc.
Music Licensing	Lucie Bourgouin PERMISSION Inc.
Music Consultant	Bob Bowen
Additional Music	Intermède Music

Songs

"Purple"  
 Written by Johnny Otis  
 Performed by Shuggie Otis  
 Published by BMG Rights Management Canada o/b/o Shuggie Music (BMI)  
 Courtesy of Sony Music Entertainment Canada Inc.

"Ruby, Don't Take Your Love to Town"

Written by Mel Tillis  
Performed by Kenny Rogers  
Published by Universal Music Publishing Group, a division of Universal Music Canada Inc.  
Courtesy of Capitol Records c/o Universal Music Canada

“Sweet Thang”  
Written by Johnny Otis  
Performed by Shuggie Otis  
Published by BMG Rights Management Canada o/b/o Shuggie Music (BMI)  
Courtesy of Sony Music Entertainment Canada Inc.

“The Fool”  
Written by Lee Hazlewood  
Performed by Sanford Clark  
Published by Universal Music Publishing Group, a division of Universal Music Canada Inc.  
Courtesy of Ramco Records

“El Adios Del Soldado”  
Written by Carolos Periguez  
Courtesy of APM Music

“Follow Me”  
Written by Amanda Lear, Anton Monn  
Performed by Amanda Lear  
Published by Universal Music Publishing Group, a division of Universal Music Canada Inc.  
Courtesy of Sony Music Entertainment Canada Inc.

“Obsession”  
Written by Michael Des Barres, Holly Knight  
Performed by Animotion  
Published by Mike Chapman Publishing  
Courtesy of K-Tel Music Inc.

“Life is Strange”  
Written by Marc Bolan  
Performed by T. Rex  
Published by and courtesy of Spirit One Music o/b/o Spirit Services Holdings, S.A.R.L.

“Ballrooms of Mars”  
Written by Marc Bolan  
Performed by T. Rex  
Published by and courtesy of Spirit One Music o/b/o Spirit Services Holdings, S.A.R.L.

“Main Man”  
Written by Marc Bolan  
Performed by T. Rex  
Published by and courtesy of Spirit One Music o/b/o Spirit Services Holdings, S.A.R.L.

“Prélude”  
Written by Alexandra Streliski  
Performed by Alexandra Streliski  
Published by and courtesy of Alexandra Streliski

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Rich Wandel at the LGBT National History Archive Bijan Zadeh

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Silversmiths

Dan Post Boots Ely "Cattleman" Western Wear Enterprise Expert Drug Testing and Safety Services

Film Fleet of LA LLC Gulf Coast Museum Archives of GLBT History, Houston TX Gran Fury Gist  
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Hollywood Trucks LLC Justin Brands Lucchese Boots Luxottica Group Marse Welding Nike  
Ramonster

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Panavision

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TEAMSTERS



IATSE



MPAA # 48541



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In memory of Arne Robert Frazin

1951 – 1995

AIDS is not over. Access to treatment could save many more lives.

MPAA Rating: R (for pervasive language, some strong sexual content, nudity, and drug use)

Dolby Stereo SR/SRD/DTS, in selected theaters

Aspect Ratio: 2:39/1

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