

Crispin Hellion Glover Presents
It Is Fine!
EVERYTHING IS FINE.



A feature film by Crispin Hellion Glover & David Brothers

World Premiere at the 2007 Sundance Film Festival

Running Time: 74 minutes

Format: 35 mm

USA, color

Year of Completion: 2007

*(hi-res photos & press kit on Sundance website &
www.crispinglover.com)*

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Sundance Screening Schedule:

Press Screening:

Friday, January 19 - 7:00 PM
Yarrow 2

Tuesday, Jan 23 - 11:59 PM
Egyptian Theatre, Park City

Friday, Jan 26 - 3:00 PM
Egyptian Theatre, Park City

Friday, Jan 26 - 11:59 PM
Broadway Centre Cinemas IV, SLC

Screeners are NOT available.

www.crispinglover.com

Synopsis

It Is Fine! EVERYTHING IS FINE goes into uncharted cinematic territory with screenwriter Steven C. Stewart starring in this semi-autobiographical, psycho-sexual, tale about a man with severe cerebral palsy and a fetish for girls with long hair. Part horror film, part exploitation picture and part documentary of a man who cannot express his sexuality in the way he desires, (due to his physical condition), this fantastical and often humorous tale is told completely from Stewart's actual point of view – that of someone who has lived for years watching people do things he will never be able to do. Here, Stewart's character is something of a lady killer, seducing a troubled, recently divorced mother (Margit Carstensen), her teenage daughter and any number of other ladies he encounters along the way. According to Crispin Glover, Stewart "wanted to show that handicapped people are human, sexual and can be horrible. He also states that "*It is Fine! EVERYTHING IS FINE*. will probably be the best film he has anything to do with in his entire career. Crispin Glover and his co-director David Brothers wanted to bring Stewart's story to the screen

FORWARD to movie by Steven C. Stewart (With original spelling)

This movie is not really about sex or even a cereal killer. No. This movie tends to look deep inside the heart and mind of a severely handicapped young man. (A handicap starts out from birth. A disability happens later on in life). A very intelligent and ambitious 34-Year-old man who had to fight for everything all of his life. After finding the woman of his dreams, a woman he could really love, then to have that woman reject him was more than he could stand. It was enough too drive him over the edge.

This movie is to show that these people can have feelings too. Feelings of good and ill. And when circumstances become more than they can take they too can go over the edge.

AFTERWARD to movie by Steven C. Stewart (With original spelling)

Thank you for coming and watching this movie. By doing so you as my audience helped me accomplish what I have wanted to do, show that a person which a severe handicap and disabilities have feeling to and sometimes can go over the edge.

In 1937 when I was born people like this were kept in a back room, or placed in an institution and forgotten. If this movie had been shown at that time it would be sacrilegious. It was felt that these poor misfortunate people were sweet things without thoughts or feelings and could do no wrong. It wasn't until twenty- five years ago that they started being accepted as human beings.

I have never killed anyone and never intend too. However, I have taken many intendances from my own life and built the story around them.

Thank you for being a participant.

Sincerely
Steven C. Stewart

Credits

Crew:

Directors: Crispin Hellion Glover & David Brothers
Screenwriter: Steven C. Stewart
Producer: Crispin Hellion Glover
Film and Sound Editors: Molly Fitzjarrald, Crispin Glover
Production Designer: David Brothers
Photography: Wayne Baxter
Hair/Makeup: Gyll Huff, Caroline Wood
Sound Capture: Clint Wardlow
Paul Maritsas: Sound /Camera
Wayne Baxter, Nathan Galli: Camera
Line Producer - Stephen Galli

Art Department:

Bobby Davidson
Scott Farley
Gyll Huff
Carolyn "Winnie" Wood
Greg Tanner

Casting/Locations

Carolyn "Winnie" Wood
Michelle Heiden at McCarty Agency

Production Assistants:

Robin Ballard
Candy
Grant Nelson
Matt Sorenson
Scotty Sorenson
Gylls' Friend " The Gay Cowboy from Idaho"
Elaine Glick

Office Production:

Sharon Strickler

Catering:

Eric Nielsen Cafe Schmetzen
Doug Nasser Cafe Med
Annie King

Assistant to Steve:

Eric Nielsen

Hair/Makeup/Wardrobe

Gyll Huff

Carolyn "Winnie" Wood

Lazy Bitch Productions

Tersa Sanderson

Eric Nielsen

Jami Leigh Galli

Special Thanks:

C Larry Roberts

Rodger Brown

Diane Orr

Thanks:

Ron Green the Green Ant

Steve Broussard

Staff at the Terrace Apartments

Weber State Theater Department

Bobby Davidson

Demolition Salvage

Sharon Strickler

Sun Tavern

Bob Sorensen

Cast:

Steven C. Stewart – Paul Baker

Margit Carstensen – Linda Barnes

Carrie Szlasa – Karma Barnes

Jami Farrell – Julie (Drunk Model)

April Hoglund – Girl in nursing home

Anna Stave – Girl on street

Lauren German _ Ruth Girl in wheelchair

Billy Stockholm – Nursing Home Roommate

Detectives -Curtis James, Tony Larimer

Beauty Shop Hairdresser - Tahir Kljucanin

Bruce Glover - The Ex

Marie Glover - Mrs. Hancock – The Boss

Sons - Ethan Conner, Chris Conner

Office Worker - Michelle Heiden

Police Officers - Brett Walker & Kevin Nollenberg

Frank "Chip" Wood – Orderly

Guests in Ballroom:

Donnell Blackham

Matthew Sorenson

Winnie Wood

Betty Glover

Teresa Sanderson

Marie C. Larimer

John Roberts

Mary Metcalf

Eric Nielsen

Guests at Tiki Party:

Scott Farley - Bartender

Micah Dykman

Michelle Ainge

Residents at Nursing Home:

Paul Oglive - (Manager of Nursing Home, Salt Lake Nursing and Rehabilitation Center)

Grant Nelson (attendant)

Dottie Meiklejohn

Darlene Pedro

Klara Ause

Donna Priest

Constance Gilpin
Martin Larsen

Hair Models:

ReaAnn Christensen
Michelle Cartwright
Flora Freecluf
Jessica Shellum
Bethany Christensen
Sharianal Suliafu

Steven C. Stewart doubles

Paul Mendanhall
Gyll Huff

Nursing Home Aides

Gyll Huff
Frank C. Wood (chip)
J.R. Clover

Deanna Lee Nae (Girl walking in front of nursing home)
People on City Street
Roger Kunz
Anastacia Grover
Ggreg Delker
George Spencer

Filmmaker Biographies

Crispin Hellion Glover – Co-Director/Producer

Crispin Hellion Glover is a multifaceted American artist. He is primarily known as a film actor, but is also a publisher, filmmaker and author. His career has been marked by some portrayals of wonderfully eccentric people, such as George McFly in *BACK TO THE FUTURE* or Willard Stiles in *WILLARD*. In the late 1980s, Glover started his own publishing company Volcanic Eruptions which turned in to a production company in the 1990's for his film works.

Born in New York City, Glover moved to Los Angeles at the age of three and a half. As a child, he attended the Mirman School for the academically gifted. His father, Bruce Glover, is an actor best remembered for playing the offbeat *SPECTRE* assassin Mr. Wint in the James Bond movie *DIAMONDS ARE FOREVER*, and one of Jack Nicholson's hood assistants Duffy in *CHINATOWN*. Crispin Glover's first professional acting appearance was in 1978 in Los Angeles at the Dorothy Chandler Pavilion in "The Sound of Music." He played Friedrich Von Trapp and Florence Henderson played Maria. He also appeared in some commercials and several sitcoms as a teenager, including "Happy Days" and "Family Ties." His first film role was in 1983's *MY TUTOR*. He has a small role in *RACING WITH THE MOON* opposite Sean Penn. He also played the title role in an AFI film *THE ORKLY KID*, in which he portrayed a young man whose obsession with Olivia Newton-John raises the ire of his small-town neighbors. Later that year he appeared in *FRIDAY THE 13th: The Final Chapter* (1984) and then *TEACHERS* (1984). Also in 1984 came his breakout performance as George McFly in Robert Zemeckis's *BACK TO THE FUTURE*. Glover did not participate in the film's two sequels. Nevertheless, Zemeckis used facial prosthetics on another actor to simulate Glover on screen, and inter-spliced small portions of footage from the original film. Glover sued the producers. Because of Mr. Glover's lawsuit there is a precedent and new laws in SAG so that actors and producers are not allowed to ever do this again.

BACK TO THE FUTURE was an international box office smash following its release in 1985. Glover followed the release of that film with *RIVER'S EDGE*. From that point, Glover pursued a defiantly individualistic path. His characters were notable for their peculiar personality traits and unconventional thought processes. He played Andy Warhol in Oliver Stone's *THE DOORS* in (1991) and has continued to play exceedingly eccentric types, e.g. the title characters in *BARTLEBY* (2001) and *WILLARD* (2003). He has received some considerable mainstream attention recently as the "Thin Man" in the *Charlie's Angels* films.

In 1987, Glover appeared on *Late Night with David Letterman* to promote his new film *RIVER'S EDGE*, wearing a long wig and platform shoes. His bizarre appearance was exceeded only by his unusual behavior, which was thought by some to have been influenced by drugs, while others presume it was a conceptual art piece (the character has a similar look to the character he played later in 1990's *RUBIN FROM RUBIN AND ED*). After an attempt to challenge Letterman to an arm wrestling match, Glover feigned an impromptu karate kick just inches from Letterman's face. Letterman abruptly ended the segment and cut to commercial. The segment is available on youtube.com. Glover never formally explained his behavior while appearing on the show. The character appears again in the video for "Clowny Clown Clown" and seems to have made some recent appearances almost twenty years later also available in YouTube.com posts. It is also noted that in the film *FRIDAY THE 13th: The Final Chapter* Glover, when asked to perform a dance, performed a wild dance. This clip is also available on YouTube.com.

Music

From 1987 to 1989, in between shooting films, Glover released an album called *The Big Problem ? The Solution*. *The Solution = Let It Be* through Restless Records, produced by Barnes & Barnes (of "Fish Heads" fame). The album features original songs like "Clowny Clown Clown" (which has its own music video), covers of Lee Hazlewood's "These Boots Are Made for Walkin'" and Charles Manson's "Never Say Never to Always," and readings from his art books Rat Catching and Oak Mot (Glover made new books utilizing elements from old books and by adding original and altered pictures, text, and drawings). Sample pages from these books are featured in the album's liner notes. The music itself is similar to outsider music, with seemingly absurd, dream-like lyrics.

The back cover of the album is a collage of figures relating to each track on the album, with a puzzle: "All words and lyrics point to THE BIG PROBLEM. The solution lay within the title; LET IT BE. Crispin Hellion Glover wants to know what you think these nine things all have in common." He included a telephone number in the collage on the back of the album, encouraging listeners to phone when they had figured out the "solution". Glover later commented that he was surprised how many people figured it out. Currently in reprints the telephone number has been replaced with www.CrispinGlover.com.

In 2003, he recorded a cover version of the Michael Jackson classic song "Ben" to coincide with the release of the film *Willard*. In the eccentric music video for the song which Glover directed and is included on the *Willard* DVD, he sings to a rat named Ben. This video also is available on Youtube.com

There have also been at least three songs written about him, titled "Crispin Glover," one by a New Jersey-based band *Children In Adult Jails*, the band *Scarling.*, as well as Wesley Willis. The Colorado band *Warlock Pinchers* also released a song entitled "Where the hell is Crispin Glover?". In addition, some members of the indie rock band *Reggie and the Full Effect* were at one time in a local Kansas City band known as, "Onward Crispin Glover."

After receiving a number of requests to act in first time director's films, Glover decided he wanted to try his hand at directing. Having collaborated on unfinished video projects with David Brothers since the 1980's, Glover started *WHAT IS IT?* as a short and then determined that there was a feature film in it. After considerable effort to produce the film entirely with his own money over nine years, he premiered *WHAT IS IT?* at the 2005 Sundance Film Festival. Glover toured with the film theatrically in 2006, performing his slide show prior to the film and discussing the film with the audience after the screening. He plans to continue this unique model of distribution with the remaining films in the "It" series. His second feature as a director is *It Is Fine! EVERYTHING IS FINE.* which premieres at Sundance in 2007. The last film in the "It" trilogy is *IT IS MINE.*

David Brothers – Co-Director/Production Designer

Twenty-seven years ago, Steven C. Stewart, the central figure in *It is fine! EVERYTHING IS FINE*, came to David Brothers with his story. Brothers says, "It embodied all my favorite themes: delusion, artificiality, purity, fancy, aberrancy, confusion, and authenticity. Since then, his story has been the measure of all my work."

David Brothers – Artistic Statement

I have worked in various disciplines including painting, printmaking, animation, radio, film, video and photography. I have exhibited my visual art and it has been published. In recent

years I have had photographs appear in Rolling Stone, Stuff magazine and Popsmeat. In addition I have received numerous arts awards and grants.

I currently work in the film industry as a designer, art director and scenic painter.

I began my art career as a child, building huts, forts and playhouses. These became the setting for battles, soap operas and assorted childhood theatrics.

In the late 70's my work took on a caustic narrative ideology. Working primarily in radio I created and wrote several faux hell fire and brimstone personas. Buying time on Christian radio stations in the US and Mexico I delivered weekly sermons conjuring fear, damnation and a gospel of double standards. At the time no one else was using Christian radio as a format for artistic expression and I enjoyed relative success receiving media attention and creating controversy.

Next, I found a satisfying form of expression in writing and illustrating comic books and illustrated novels. Visually experimental and challenging I continued refining my idea of story. Though highly gratifying, I was ahead of the rebirth of underground comics and gained only limited exposure.

With the advent of accessible video making equipment in the early 80's I turned to experimental narrative filmmaking. Obsessed with highly stylized and graphic content, but rooted with a firm belief in the importance of story I enjoyed this period immensely, and received numerous awards and grants. It was during this time that I met Steve Stewart and though I later abandoned film making, Steve's story haunted me and I knew someday it would be made. Towards the end of the 80's I shifted to animation. Animation allowed me to have complete control of a project's content and a look that resembled painting or comic books. Unfortunately, the nature of animation, being such a time killer, eventually made me weary of the endless hours glued to the computer screen.

So in the 90's I returned to the solid realities of building environments (sets) with the sole purpose of photographing them. My early sets ranged from the abstract to recreations of the real world. My filmmaking friends were disappointed that I was creating elaborate and immense sets only to take still photographs, but it merged perfectly with my disenchantment with film as a compelling form of storytelling.

I believe still photography to be the ideal narrative format, unhindered by pesky things like time and cliched emotional manipulations, not to mention the visual bankruptcy of the language of visual motion. I found the contemplative artifice of my photographed sets as refreshing as the zoo hidden behind a casino on the Las Vegas strip.

Though the photographic print is the elegant end product, it is really the process as a whole that offers me unlimited possibilities and satisfaction, writing the scenario, designing the setting, building, sculpting, painting and staging the image -- then lighting and photographing the final image. I relish each step. Never stuck on any one aspect long enough to grow weary. This long and laborious process yielding just a single or even series of photographs tells the story significantly better than anything I have found.

Steven C. Stewart – Screenwriter/Actor

FROM STEVE'S PORTFOLIO (2000):

I was born on April 13, 1937 in Salt Lake City, Utah and spent most of my early years in Davis County. I was the first severely disabled person to attend the public schools in Davis County and graduated with honors from Davis High School in 1956.

After graduating from high school I started a subscription service which I have continued for many years. During the first few years of my career I also became involved in broadcasting. Beginning with radio commercial copy, I later wrote a daily five minute program for KBBC in Centerville, Utah. I have also written commercial copy for KDYL, KALL, KMOR, and KSL radio stations and Evans Communications (Advertising Agency) in Salt Lake City.

From late 1974 to 1977 I was employed by the Adult Daytime Supervision and Treatment Center as Public Relations Director. In this capacity I produced radio and television advertising as well as wrote and supervised public relations campaigns. I also directed fund raising programs and donations drives within both business and private sectors. I have continued free-lance work in writing and public relations to the present time.

Cast Biographies

Margit Carstensen (Linda Barnes)

Along with the better-known Hanna Schygulla, Margit Carstensen was a major diva of New German Cinema's most prolific and arguably most important talent, Rainer Werner Fassbinder. Tall, slender and seductive, with huge, lovely eyes, Carstensen could crinkle her wide and sensuous mouth into either a delicate sneer or an arc of desperation. She acted in over a dozen Fassbinder films in the 1970s; as with much of his company, she often played people brought down low by social circumstances and their own passions. At other times, though, she played sly and slinky types, sometimes bitchy and hysterical, but almost invariably insinuating.

Carstensen began acting in Fassbinder films in 1970, in both the historical drama "Die Niklashauser Fahrt" and the ensemble piece "The Coffee Shop". Although she worked with directors such as Ulli Lommel in his "M"-like story of a serial killer, "The Tenderness of Wolves" (1973), the mid-70s were Carstensen's peak period with Fassbinder. As with many who acted regularly for the moody genius, she had a signature role. One of Fassbinder's best-remembered films, "The Bitter Tears of Petra von Kant" (1972) was at once a stylized exercise in Brechtian emotional distancing, a campy lesbian catfight and a uniquely potent study of emotional humiliation. Carstensen, donning a series of outlandish wigs and gowns, held the film together with a virtuoso turn in the title role, a sardonic, demanding clothing designer who gets her comeuppance, abasing herself completely when she falls in love with an ambitious model (Schygulla).

Carstensen was for a time thereafter one of Fassbinder's foremost interpreters, continuing in a hyperbolically masochistic vein with her theatrical work in "Martha" (1973), as a self-absorbed but naive woman whose storybook romance goes awry when she is paralyzed and her husband becomes a sadist. Another such role was the homemaker who has a nervous breakdown in "Fear of Fear" (1975), a lesser but typical Fassbinder attack on bourgeois respectability. Similar themes, but a difference performance style, added interest to Fassbinder's odd take on Ibsen's classic play, "A Doll's House". Renamed "Nora Helmer" (1973), the director's TV adaptation maintained a detached, cool tone, mirrored by Carstensen's unusually knowing and slinky work as Nora. Less quiet, indeed deliberately shrill, was her rendition of the nasty gossip Sylvia, always clad in black, in "Frauen in New York" (1977), Fassbinder's TV version of "The Women". She was back to suffering, though, for another comedy, Fassbinder's raunchy and goofball farce, "Satan's Brew" (1976), with Carstensen almost unrecognizable as an abused nerd, complete with bad skin and thick glasses.

Carstensen starred for other directors as well, though a re-teaming with Lommel, "Adolph and Marlene" (1976), with its fictional romance between Hitler and Dietrich, was not well received. She wasn't on Fassbinder's list of favorites by the time of their last collaboration, his landmark 15-1/2 hour miniseries, "Berlin Alexanderplatz" (1980), but her casting as an angel was nonetheless an iconic gesture to her role in his oeuvre. When Fassbinder died, Carstensen's career in films began to slide somewhat. This happened with most of his players: a number of his films, after all, had only been critical or art-house successes. Furthermore, the biggest star of any Fassbinder film was inevitably the director himself. Thus, a versatile player like Carstensen, middle-aged and with a persona often in flux, did not manage quite the international success that the slightly younger Schygulla enjoyed for a couple of years.

Carstensen did, however, act in several films during the 80s, and she performed in other media as well. She worked with Isabelle Adjani and Sam Neill in the French-German co-production, "Possession" (1981) and essayed a supporting role in Agnieszka Holland's WWII-set

psychological study of Poles and Jews, "Bitter Harvest" (1985). Carstensen's subtle intensity also brought some balance that same year to "Half of Love", an intriguing but muddled semi-erotic thriller in which she played the leading role of an amnesiac doctor who becomes mixed up with criminals. After some years, Carstensen returned to the screen in "Terror 2000" (1992), a low-budget satirical political spoof done up as a slasher horror film. (www.hollywood.com)

Lauren German (Ruth)

The versatile Lauren German will next be seen in YOU ARE HERE, WHAT WE DO IS SECRET and STANDING STILL, all to be released later this year. She has just finished starring in the title role of Elizabeth Harrison's romantic comedy, LOVE AND MARY, and will next begin principal photography on Eli Roth's HOSTEL II.

Previously, German co-starred in the remake of the film TEXAS CHAINSAW MASSACRE. Additional film credits include A WALK TO REMEMBER, starring Mandy Moore and DOWN TO YOU, as well as the independent films RX, PIGGY BANKS, A MIDSUMMER NIGHT'S RAVE, EVERYTHING IS FINE, DIRECTOR'S CUT and LARCENY.

Television audiences remember German as Rose Miller, the celebrity journalist girlfriend of Hank, who found herself in turmoil over her ex-boyfriend haunting her from the past, in Paramount Network Television's UPN drama, SEX, LOVE & SECRETS. Additional television credits include the CBS movie-of-the-week, SURRENDER DOROTHY, the MTV original film, SHOTGUN LOVE DOLLS, and guest starring roles on Showtime's GOING TO CALIFORNIA and the WB series SEVENTH HEAVEN and THE LONE RANGER.

On stage, German has starred in the GLACT productions of Peter Pan and Oliver. She trained at the School of Theater and School of Cinema at the University of Southern California, as well as The Actor's Studio and the Orange County High School of the Arts.

German grew up in Orange County, Calif. and currently resides in Los Angeles.

Bruce Glover (The Ex-Husband)

Bruce Glover (father of actor Crispin Glover) is a talented actor with over 45 years in Hollywood. He has taught acting classes since the 1950's and still teaches in Los Angeles when not filming.

Before coming to Hollywood in the 50s and early 60's he performed in 16 Broadway and off Broadway plays and in numerous repertory company productions. He has appeared in well over 100 film and television shows. His characterizations of villains and other oily individuals have been extremely entertaining.

He began with numerous appearances on television shows including "Perry Mason" (1957), "The Rat Patrol" (1966), "My Favorite Martian" (1963), "The Mod Squad" (1968) and "Hawk" (1966). His performance alongside Putter Smith as one of two gay hit men trying to eliminate Sean Connery in the James Bond adventure DIAMONDS ARE FOREVER (1971) was equally chilling and humorous. "Mr Kidd" and "Mr Wint" are two of the most embraced villains of the entire 007 series.

Glover played a redneck thug harassing well meaning teens in the drama BLESS THE BEASTS & CHILDREN (1971). In a departure from his from darker characters, he plays

Nicholson's good hearted associate "Duffy" in CHINATOWN (1974). He also portrayed a character leaning on hustler James Coburn to repay his debts in HARD TIMES (1973).

Additionally, Glover appeared in the controversial vigilante style film WALKING TALL (1973), and its sequels WALKING TALL Part II (1975) and FINAL CHAPTER: WALKING TALL (1977). He remained busy through the 1980's and 90s with more guest spots on TV shows including "T.J. Hooker" (1982), "The Dukes of Hazzard" (1979), and "The A-Team" (1983).

More recently, his film appearances have included NIGHT OF THE SCARECROW (1995) DIE HARD DRACULA (1998) GHOST WORLD (2001) In 2005 he played a child molesting grandfather in BROKE SKY. In 2006 played three character's Superman, Javier, and Samuri in BUFFALO BUSHIDO. He plays the "Ex" in It Is Fine! EVERYTHING IS FINE. (2007)

Betty Koerber Glover (Mrs. Hancock, Linda's Boss)

Betty Koerber Glover began her career as a dancer with the San Francisco Ballet and Opera Company in 1950. She moved to New York and appeared in the Broadway and National Companies of "A Tree Grows In Brooklyn," "Oklahoma!," "Wonderful Town," "Silk Stockings," "Damn Yankees," and "The Vamp." She starred as Lola in "Damn Yankees" in dinner theatres and stock and did TV, industrials, night clubs and off-Broadway performances. Moving to Los Angeles after her son Crispin was born, she choreographed and co-directed Broadway musicals at his school, and original musicals for The Children's Theatre Factory. She starred as an actress in "Growing Gracefully" at the Tiffany Theatre and was the Voice of Crispin's Mother in the TV show "The Best Of Times."

Jami Farrell (Julie)

Jami Farrell is an American model and actress. She was born raised in Muncie, Indiana , USA. She was chosen as *Playboy's* Playmate of the Month in January, 1997. She appears in the film BOAT TRIP.

Carrie Szlasa (Karma)

Carrie graduated from Fordham University in 1999. She has appeared in the films SCRAMBLED (2003) as Trix, THE FUNERAL directed by Abel Ferrara and I LOVE YOU, I LOVE YOU NOT (1996) and as Sara in the TV series "Undressed" (1999).

Q & A with director Crispin Glover

Q: This film is the second part of your “It” trilogy. Can you explain what the themes in this trilogy are and how all the films link together?

The thematic element is that each film looks at certain things from a perspective that is not necessarily an accepted point of view in mainstream society. This is what ultimately brings all the films together as a trilogy. I had read Steven C. Stewart’s screenplay in the late 1980’s and immediately knew it was something I wanted to produce. When it became apparent to me that WHAT IS IT? would become a feature, I cast Steven C. Stewart in the film to foreshadow EVERYTHING IS FINE! Which is the sequel.

Q: How did you meet Steven C. Stewart and at what point in the relationship did you learn about his script and decide to produce it? When he acted in WHAT IS IT? had you already decided to produce his script?

I met Steven C. Stewart in the late 1980’s through Davis Brothers who is the co- director of IT IS FINE! EVERYTHING IS FINE. David and I were co-directing a different project (shot on video) that is based on one of my books, The Backward Swing. I started making this movie even before WHAT IS IT? and I hope to finish it after IT IS FINE! EVERYTHING IS FINE. David Brothers had met Steven C. Stewart through another film maker, Larry Roberts. David Brothers and Larry Roberts and Trent Harris are all filmmakers from Salt Lake City, Utah. I knew Trent Harris, because I worked with him on THE ORKLY KID in 1983 at the AFI. Trent introduced me to Larry Roberts and David Brothers.

Q: What attracted you to the story Steven tells in the script?

Ultimately the marriage proposal scene in his screenplay is the one that I read that made me feel like this would be a great film to make. Something about the juxtaposition of his traditional story telling techniques mixed with his naïve point of view was, and is appealing to me.

Q: What changes did you have to make in the script to adapt it to the screen? Did Stephen agree with all of those choices?

Ultimately this screenplay was written by Steven C. Stewart. He had a very specific writing style. I think that even if I had tried to emulate it, I would not be able to do so. It was very important to David Brothers and I to keep Steve’s naïve point of view intact. As a producer and director it was important for me to have a script that I could afford to shoot. The script was cut down in length and the beginning and end added an element to it that was more reflective of Steven C. Stewart’s real life as opposed to the fantasy of his story. Steve kept himself alive to make this film, and he was excited about it and very dedicated to making the film. He understood the realities of what we needed to shoot and was certainly not stubborn in any way. He was glad, as we all were, that we were making the film. The most important aspects of the main structure of what he had written and the specifics of his dialogue were not changed. Really the main thing that was added was the nursing home scene at the end.

Q: Was Stephen always the actor you had in mind to play himself?

One of the main reasons I acted in the first Charlie's Angels film was to utilize the money I made from that film to fund IT IS FINE! EVERYTHING IS FINE. Cerebral Palsy is not degenerative, but Steve was 62 and one of his lungs had collapsed. It became apparent that if we did not shoot something soon, we may never get to shoot at all. There would have been no point in making the film without Steven C. Stewart acting in the main role. The film serves as a documentation of his fantasy enacted. This is part of the beauty and intrigue of the story itself. I would have felt very badly if Steven C. Stewart had died and we did not get his film made.

Q: How much of the script is autobiographical for Stephen?

What is interesting to me about the naïve way he told this story, is that it is almost written as a detective murder genre story, and the feeling of his frustration is much more apparent than if it had been written as a straight autobiography. This is the other thing that I find so appealing about it. It truly has the best elements of what has formerly been called folk art, and now is called outsider art.

Q: What was it like working with someone who has cerebral palsy in light of his physical limitations and the fact that he is hard to understand when he speaks? What was the mode of communication that worked the best for you?

It was often difficult to understand what he was saying, but if one sits and talks with him things would ultimately be able to be understood. Sometimes he would e-mail me short messages as well. I do not know if he was writing them at the time or if he dictated them to someone. When I first met him I remember he had a special keyboard that had holes for his fingers to punch in through to reach the specific keys. He was a very good natured man, and had a true charm and grace, and truly loved to act ,so he was very easy to work with.

Q: What was the impact of Stephen's failing health on the production?

It made us shoot the film earlier than I had intended. I had still not WHAT IS IT? And this is why we shot It is fine! EVERYTHING IS FINE. before WHAT IS IT? Was completed. He was in the hospital toward the end of production and he died within a month of the completion of the shoot. I have no doubt that he would have kept himself alive if we had needed to shoot more with him. I am certain he kept himself alive in order to shoot the film.

Q: You co-directed this script with David Brothers. What was the breakdown of duties like? Did one of you work more with the actors, the cinematographer?

There was not really a duties list, but I was the producer-financer of the film so all money issued were handled by myself. I owned the shooting equipment so I was heavily involved with the technical aspects that the cinematographer dealt with. David built all the sets and he had built them for camera so there were certain elements that he had concerns with for the cinematographer and there were certain things I was concerned with. I would make a shot list every night before shooting, and almost every aspect of production design was overseen by David. Yet, some of the backdrops I rented from Gosh Senics in LA so really all aspects of the production had input from both of us. There are a fair amount of actors that I knew who were brought in from LA, and that is my background, so I had certain elements that I was concerned with there, and David had things he would bring in to it as well. There is no question that if I had directed the film myself, or if David had directed it himself it would not be the same film. I feel like as a producer it was important to bring the strengths of each of our personalities and

backgrounds together and utilize them for the best product. I know we were ultimately both dedicated to getting Steven C. Stewart's story across. We are both pleased with the outcome

Q: How did you and David Brothers come to know each other and collaborate?

Trent Harris and Larry Roberts as I mentioned previously were both filmmakers from Salt Lake that I knew from working with Trent. They showed me some of David Brothers' movies that he was making on video in the late 80's and I felt it would be good to collaborate with him on making one of my books into a movie -- which we did.

Q: Can you talk about the aesthetics of the film? Your decision to shoot on sets instead of a real city street for example? The artificiality of shooting a driving scene in studio?

For the most part the most beautiful films made are films shot on sets as opposed to locations. Designing something for a two dimensional medium is easier to control in terms of visual beauty than walking into a three dimensional area and making that look good for two dimensions. It is more expensive to shoot on sets, but if you can do that relatively inexpensively then it gives a lot of value to the production dollar especially since it has become the exception as opposed to the norm of shooting on location.

Q: Can you discuss the realization of the production design.

David Brothers was the production designer and as the financier of the film I let him go to it as he knows what he is doing in that area. I did go over budget in that area and it caused me immediate financial trouble at the time, but in the long run it was worth it. David and I would discuss many things about the production design, but ultimately I trusted him and he did a great job with it.

Q: Can you discuss where you shot the film, locations, Utah, etc. What was that experience like.

Everything was shot in a warehouse in Salt Lake. The only thing that was not shot on sets was the nursing home location. We found one that had all the qualities that we needed and when we got there it turned out that it was the very one that Steven C. Stewart had spent much of his life in as a young man, and in turn his experiences there had partially caused him to write this screenplay. For me the moments shot in that location have a particular quality to them that brings the film to another level that is a little difficult to describe. I am very glad that we shot there.

Q: Can you speak about some of your other casting decisions and any interesting stories attached these decisions?

Many of the actresses were friends of mine. Margit Carstensen whom I had admired from many of her roles in Fassbinder's film I contacted through the Goethe institute in LA. My parents are both actors. My mother retired as an actress (and primarily a dancer) when I was born and my father still acts. They both played significant roles in the film. Ultimately everyone in the cast did an excellent job.

Q: Can you discuss the collaboration with the cinematographer? Were there any films you asked him to watch to get an idea of the aesthetic you had in mind?

This was Wayne's first film as cinematographer, and he did a great job. He understood lighting for a certain moodiness that we wanted. He was very easy to work with.

Q: Can you discuss the film's score?

Most of the film's score is Beethoven and Tchaikovsky. There is an emotionalism to both of them that serves the emotionalism of the story very well.

Q: How was making this film different than making WHAT IS IT? for you?

WHAT IS IT? I made organically from what was to be a short film and built it into a feature by adding film and reworking it for many years. I was the only editor on WHAT IS IT? I had to be when making it in the way that I did. IT IS FINE! EVERYTHING IS FINE. was based on a screenplay and I was able to edit with Molly Fitzjarrald who was initially able to assemble a rough cut based on the screenplay and then we were able to get in to more specifics of the edit as time went on. The films are very different kind of movies and I am extremely proud of both of them. WHAT IS IT? has certain things that It is fine! EVERYTHING IS FINE. does not have, and vice versa, but It is fine! EVERYTHING IS FINE. has is a true catharsis with Steven C. Stewart's character, and for me that is a very strong thing.

Q: If you had to specify a genre or genres that categorize this film, what would you say?

I would call it a drama with humor, but there is even a documentary element with the documentation of Steven C. Stewart enacting his fantasy. This documentation may be one of the most fascinating parts of the film.

Q: What would you say was the biggest challenge in making this film?

Making the film before Steven C. Stewart died. And writing Steven C. Stewart a good-bye letter letting him know that we had enough footage to finish the film after he took himself off of life support systems. I wish he was still around to see the finished film.

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Q & A with director David Brothers

Q: How did you meet Stephen C. Stewart and at what point in the relationship did you learn about his script and decide to produce it? How did Crispin become involved?

A: I met Steve through 2 local (Salt Lake City) filmmakers (C. Larry Roberts and Diane Orr) in the early 80's I believe Diane had done a documentary on Steve and his activism for a local news station. I also believe that Diane had long hair and I imagine Steve probably would show up at their office on occasion and tell them about his idea for a movie. Steve could and did use a typewriter but it was a long laborious process so Larry contacted me to write up Steve's script so they could read it. I would go over to Steve's apartment a couple times a week and write up this story Steve had in his head. After awhile maybe a month or so, Steve and I met with Larry and I read the script out loud. Larry was an experimental filmmaker who influenced me greatly, particularly at that time in my life, but at the time he and Diane were doing interesting documentaries and though Larry loved the idea of Steve's story, he said that he and Diane couldn't help Steve make the film. So I asked if he'd mind if I helped Steve. Of course he didn't, and Steve was glad his idea wasn't dead.

I met Crispin several years later, again through the same man, Larry when he was working in Los Angeles. Crispin and I worked together on another project (based on one of Crispin's books) in Salt Lake. It was during this time that I told Crispin about the Steve story and all the problems involved in making it. Crispin read the script and liked it and wanted to produce it Steve and I welcomed the idea.

Q: What attracted you to the story Stephen tells in the script?

Initially, I really liked Steve, and as I sat there listening to him tell the story I was amazed at the frank and pure fantasy elements, the absurdity of the scenario Steve was writing stunned me. it was like folk or outsider art, it was delusional and aberrant and most importantly, authentic.

Q: What changes did you have to make in the script to adapt it to the screen? Did Stephen agree with all of those choices?

Well, just between us, the script was always just a vehicle for Steve. He initially based the story on the crime dramas he was seeing on TV at the time, casting himself as the villain/hero driven to crime by society's intolerance of the handicapped. Steve obviously did have sincere opinions and feelings regarding this intolerance, but it became clear to me early on that his real passion was his fetish and the experiences that the film would afford him as an actor. To be clear, Steve did not see the film solely as a means to sexual experiences, rather I'm certain, Steve was always aware of the scale of the film making process and he wanted to be a part of the social intricacies. He wanted to meet and bond with people, in essence Steve was looking for friends all working towards a common end, an end that Steve was the center of.

The original script had scores of victims up 9 or 10 at one time and there was much more police intrigue. I spent many hours over the early years meeting with Steve trying to work out the delicacies of a mystery which never rang true and ultimately I accepted the realization that was not the real story. Steve's heart was not in writing a crime drama, rather he was telling me his fantasy.

Steve was very amicable to the edited script outside of a few key elements Steve wasn't overly concerned about the film's structure. He just wanted to make a film.

Q: Was Stephen always the actor you had in mind to play himself?

Early on I asked Steve if he saw someone else playing the role, he was adamant that only he could/would star in the film and that if we dared try cast anyone else in the role he would have to take actions.

Q: How much of the script is autobiographical for Stephen?

Not much. Maybe a few instances... snippets about life in the nursing home. However, there was a lot of Steve's desires in the film. Not that he had rampant murder on the mind that was just a formula for him to fable his story around, nor was he that sexual, though a life of imprisonment in a wheelchair had created a lot of pent up desire. But he also had a strong need for a relationship with a worthy other.

Q: What was it like working with someone who has cerebral palsy in light of his physical limitations and the fact that he is hard to understand when he speaks? What was the mode of communication that worked the best for you?

Steve was a joy to work with. There were problems and added difficulties, such as his mobility, health, bodily functions, feeding -- really just his physical limitations, however his mental and emotional attitudes were phenomenal, he seemed tireless always pleasant, eager to converse with everyone all the time and a notorious prankster, comedian. His sense of humor was non-stop and his concentration always very sharp. Steve's joke telling was often surreal. When he told a joke sometimes the listener would have to ask Steve to repeat the punch line several times before it could be understood and in the process killing the impetus of the joke, but creating an absurd exchange. My favorite example of this type of exchange was told to me by Gyll in wardrobe. When Steve was in the hospital at the end of his life, after he had decided to go off life support, Gyll came into the hospital room and asked Steve how he felt. Steve weakly responded something Gyll did not understand, so he asked him to repeat it, which Steve did weakly. Gyll looked puzzled and Steve repeated it again. Finally Gyll understood, Steve is saying "with my hands." Everyone talked to Steve, because Steve approached everyone openly with honest desire to make friends.

Q: What was the impact of Stephen's failing health on the production?

Well there was a certain sense of urgency, however we were all working as hard as we could anyway. I naively felt Steve was immortal. In the past, Steve had fallen off of platforms, sitting naked in the middle of a pond in freezing weather in all kinds of extreme physical hardships. He really was one of the toughest guys I've ever known.

Q: Can you talk about the aesthetics of the film? Your decision to shoot on sets instead of a real city street for example? The artificiality of shooting a driving scene in studio?

One of the daunting aspects of the film, when I first thought of making it, was the innumerable locations. Over the 20+ years before we made the film, I slowly came to realize my love and preference of shooting on the stage. Currently I see little or no reason to ever shoot on location. This is an aesthetic I have strong feelings about. All of my art over the last 15 or so years has

been on sets. And Steve's story was the perfect film to shoot exclusively on stage. Though the individual sets were not that stylized, there was, in each room, a theme that I would try to emphasize. For instance, in Margit's living room I wanted to see acres of red carpet. So much carpet you could never have seen that much on location. I felt it gave the scene an unsettling theatrical sensation, like someone was watching...

The driving scenes I think we were going to shoot as rear projections, but I believe for some reason or another it didn't work. Much more challenging are exterior scenes done on stage, in this film I relied on backdrops that I painted and a sense of disbelief. I remember that at the outset we wanted the audience to be aware that they were looking at sets. With that axiom in mind I was given great freedom.

Q: Can you discuss the realization of the production design.

There were several limitations that I was aware of at the start. I knew the size of my space, the number of sets that needed to be available at the same time, based on the various actors availability. And I knew that inasmuch as no one was being paid, I would have to be able to build everything myself. There are always a lot of volunteers when a project starts and almost none when it ends.

Q: Can you speak about some of your other casting decisions and any interesting stories attached these decisions?

My warehouse was located in a poor part of town. At the closest supermarket worked an interesting looking man with an interesting speaking voice. I had shopped there for years and mentioned him to Crispin who promptly went over and convinced him to act in the film.

Q: If you had to specify a genre or genres that categorize this film, what would you say?

A: I have always seen the film as absurdly experimental, there was great humor in the casting of Steve as a romantic lead, but that was just at the surface, as there was an underlying anger, frustration and despair as well. Then there was the sense of documentary, because we knew the suspension of disbelief would never actually occur. We were aware that Steve, as well as the character he played, would play a central part of the story. I believe it is a unique formula for a narrative subject.

Q: What would you say was the biggest challenge in making this film?

I think the largest obstacle was the coming to terms with the fact we were going to make an epic fulfillment of another's fantasy that I felt had no end like a TV soap opera. Would we be able to fulfill ours and Steve's expectations? I believe we exceeded them and in ways we had not anticipated. A case in point would be Steve's death. The film would have been a different film had Steve not died.

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Photo Captions:

(hi-res photos & press kit on Sundance website & www.crispinglover.com)

ITISFINE_001

Lauren German as "Ruth" questions things in It is fine! EVERYTHING IS FINE. Photo: David Brothers.

ITISFINE_002

Bruce Glover as "The Ex" hears concerning news in It is fine! EVERYTHING IS FINE. Photo: David Brothers

ITISFINE_003

Steven C. Stewart as "Paul Baker" and Carrie Szlasa as "Karma Barnes" converse about intimate details in It is fine! EVERYTHING IS FINE! Photo: David Brothers

ITISFINE_004

The detective (Curtis James) interrogates the suspect hairdresser (Tahir Kljucanin) in It is fine! EVERYTHING IS FINE! Photo: David Brothers

ITISFINE_005

April Hoglund (as "Girl in Nursing Home") and Steven C. Stewart in It is fine! EVERYTHING IS FINE.

Photo: David Brothers

ITISFINE_006

Anna Stave (as "Girl On Street") and Steven C. Stewart (as "Paul Baker"). The predator propositions his interest in It is fine! EVERYTHING IS FINE! Photo: David Brothers

ITISFINE_007

As the predator examines his prey the neighbor undresses in It is fine! EVERYTHING IS FINE! Pictured (L-R) are Jami Farrel, Steven C. Stewart (as "Paul Baker") and April Hoglund (as "Girl in Nursing Home"). Photo: David Brothers