ON THE ROAD
WITH
GARRETT HEDLUND   SAM RILEY   KRISTEN STEWART
AMY ADAMS   TOM STURRIDGE   DANNY MORGAN   ALICE BRAGA

BASED ON  JACK KEROUAC’ S NOVEL

A FILM DIRECTED BY  WALTER SALLES

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NATHANIEL KARSEII  CHARLES CULLENBERG — AMERICAN DISTRICT —

OFFICIAL SELECTION

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Pictures and press kit downloadable on www.mk2pro.com

PICTURES AND PRESS KIT

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Just after his father’s death, Sal Paradise, an aspiring New York writer, meets Dean Moriarty, a devastatingly charming ex-con, married to the very liberated and seductive Marylou. Sal and Dean band together. Determined not to get locked in to a constricted life, the two friends cut their ties and take to the road with Marylou. Thirsting for freedom, the three young people head off in search of the world, of other encounters, and of themselves.

**SYNOPSIS**

The only people for me are the mad ones, the ones mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing but burn, burn, burn like fabulous roman candles exploding like spiders across the stars... - Jack Kerouac -
A TRAVELER’S GUIDE

The protagonists of the Beat Generation each had their alter egos in Kerouac’s book *On the Road*. These characters are not portrayed by actors in the adaptation of the book for the big screen. A look at the impressive cast.

The whole text can be found in *Trois Couleurs* Special Issue #8.

REALITY / BOOK / MOVIE

**REALITY**

**BOOK**

**MOVIE**

**Neal Cassady**

Dean Moriarty

Garrett Hedlund

**Jack Kerouac**

Sal Paradise

Sam Riley

**Sister Mary口**

Iconic Beat poet, Neal Cassady was charming but burned out, avidly chasing after freedom, road miles and women. Kerouac travelled with him to some very out-of-the-way spots in the United States; these wild adventures are narrated in *On the Road*, where Neal becomes Dean Moriarty, the charismatic adventurer who intimidates Sal Paradise. The role could have been given to Marlon Brando or Brad Pitt, but is finally played by the cheeky Garrett Hedlund (*TROY, TRON: LEGACY*).

“King of the Beat”, Jack Kerouac was a sagittarian angel whose spontaneous prose placed him among some of the most important literary giants of the 20th century. In his masterpiece work, *On the Road*, he puts himself into the character of Sal Paradise, a slightly withdrawn young man fascinated by Dean Moriarty, who took him under wing as they took off across country. Following his role as Ian Curtis in *CONTROL*, Sam Riley incarnates Paradise, another counterculture icon.

“Dean is the perfect guy for the road.”

“I was only myself, Sal Paradise, sad.”

© Carolyn Cassady

© Hal Hinkle
Junkie guru, Williams S. Burroughs was the oldest and gloomiest of the original Beat clan. Considered his most symbolic work, *Naked Lunch* suggests a metaphor of the human condition enhanced by drug addiction. *Old Bull Lee*, his avatar in *On the Road*, is totally irresponsible and keeps trying to enlighten Sal and Dean in their carefree lives. A paradoxical role for Viggo Mortensen (*LORD OF THE RINGS, THE ROAD*), who was reportedly surprised at the lack of mystical spirit in the writings of his character. “To me, his work feels much more cold-blooded, surgical, clean than the ones of Kerouac and Ginsberg.” — Q. G.

Tom Sturridge, a 26 year old Brit, could have played the vampire in the film series *TWILIGHT*. Seen in *The Boat That Rocked*, he takes on the aura of the luminary poet Allen Ginsberg, one of the pillars of the Beat Generation. The fervent author of *Howl*, baptized Carlo Marx in the book, was to become a collateral victim of the tormented love affairs of Sal and Dean. A coveted role, recently portrayed by James Franco in a film entitled *HOWL* and soon to be played by Daniel “Harry Potter” Radcliffe.

LuAnne married Neal Cassady at the age of 15 and divorced him soon after but remained his mistress for many years. She was with Dean and Sal as they traveled across the USA, experimenting with drugs, alcohol and other antics, often in nature. LuAnne is MaryLee in *On the Road*. “I don’t resemble her at all!” exclaimed this across Kansas Street woman, before *TWILIGHT*, used her acting talents to the role of a railing and sexual muse on the road and in the wild in *INTO THE WILD* by Sean Penn. J. R.

Plowed by the evanescent Kirsten Dunst (*THE VIRGIN SUICIDES, MARIE ANTOINETTE, MELANCOLIA*), Carolyn Cassady, Carol in *On the Road*, is today eighty-eight years old. She was a courageous mother who raised her children fathered by Neal Cassady, while he would often hit the road on escapades with other young women. J. R.

Photos courtesy of Anne Marie Santos and Gerald Nicosia
Before becoming William Burroughs’ girlfriend, Joan Vollmer was already one of the founding members of the Beat circle in New York. During her studies she shared an apartment with the intellectual Edie Parker, Jack Kerouac’s first wife. Joan Vollmer died a tragic death in Mexico when Burroughs accidentally killed her while playing William Tell. The red-headed Amy Adams (JULIE & JULIA, THE FIGHTER) becomes Jane, notably in a couple of very intoxicated scenes in New Orleans as the battered hostess.

Al Hinkle’s wife, who died in 1994, provided for her husband while he completed his studies. At the time they were living in San Jose, California, not far from the home of their longtime friends, the Cassadys. renamed Galatea in the book, this stubborn young bride is left along the way by her husband and Dean. After a forced stay at old Bull Lee’s in Louisiana, the gang is reunited and the occasion calls for a stretch of lively fun. Elizabeth Moss, the ingenious Peggy from the MAD MEN series, livens up this comedy scene with the right touch.

Kerouac scrawled “Terry, the Mexican girl in Beat” on several letters he received from Bea in 1947, following a short love affair in the cotton fields of California. She was a young and single mother and hoped to join him in New York. In one letter she poignantly said “if only I had been born a man”, and slipped this photo of herself in the envelope. Brazilian actress Alice Braga, seen in CITY OF GOD and PREYERS, brings to the screen her serious and protecting soft touch.
WALTER SALLES’ INTERVIEW

By Auréliano Tonet
(The whole interview can be found in Trois Couleurs Special Issue #8)

Do you remember how you felt the first time you read On the Road?
I read the book at a difficult time in Brazil, the years of the military regime. Censorship affected the press, the publishing houses, music and cinema. On the Road wasn’t published in Brazil at the time, and I had to read it in English. I was immediately taken by the freedom of the characters, by the Jazz-infused narrative, by the way sex and drugs could be seen as instruments to expand our understanding of the world. It was the exact reverse angle of what we were living. So Kerouac’s vision caused a profound impression on me, and on nearly other people of my generation as well. Symptomatically, On the Road was published in Brazil in 1984, when the country was moving back towards democracy. The book was so emblematic for me that the idea of adapting it for the screen didn’t initially occur to me.

More largely, what are your affinities with the Beat Generation?
I was a teenager in the late 1960s and early 1970s. For people of my generation, it wasn’t difficult to understand that most of the liberation movements we were witnessing or taking part of when we were 20 had their roots in the generation of Ginsberg, Kerouac, Snyder, & Brakhage. They had simply redefined the culture from within. Michael McClure, who was part of the movement, expresses it more clearly than I: “The other day, a young guy about 23 asked me about the Beat Generation. He asked the way he wanted, wore his hair the way he wanted, was against the war in Iraq,
I was immediately struck by the urgency and immediacy of the original scroll. The version published in 1957 began: "I met Dean not long after my wife and I arrived in New Orleans as an old, decaying, Southern colonial mansion. In reality, the house where Burroughs hosted Kerouac and Cassady in Algiers is quite different: a small wooden structure, nested on a calm street. It didn’t have an orgone accumulator as described in the book." The version published in 1957 began: "I met Dean not long after my wife and I arrived in New Orleans as an old, decaying, Southern colonial mansion. In reality, the house where Burroughs hosted Kerouac and Cassady in Algiers is quite different: a small wooden structure, nested on a calm street. It didn’t have an orgone accumulator as described in the book." But it doesn’t matter, because the old mansion and the orgone accumulator were part of other tales and interpretations, like Kurosawa’s "Rashomon." Some believe that the book can be an affirmation of the Western wind, who upsets all the convictions held by the group of New York intellectuals that Kerouac, "the instigator, the incendiary," is the spirit we tried to be faithful to. This is the spirit we tried to be faithful to. This is the spirit we tried to be faithful to.

Kerouac writes in a lush, lyrical, and opulent style. How far did you stray from Kerouackian language? On the Road is full of contradictions. Radical freedom is touted on one page, whereas the next may be far more conservative. In particular, the book has been criticized for misogyny. How did you overcome this dichotomy? The version published in 1957 began: "I met Dean not long after my wife and I arrived in New Orleans as an old, decaying, Southern colonial mansion. In reality, the house where Burroughs hosted Kerouac and Cassady in Algiers is quite different: a small wooden structure, nested on a calm street. It didn’t have an orgone accumulator as described in the book." The version published in 1957 began: "I met Dean not long after my wife and I arrived in New Orleans as an old, decaying, Southern colonial mansion. In reality, the house where Burroughs hosted Kerouac and Cassady in Algiers is quite different: a small wooden structure, nested on a calm street. It didn’t have an orgone accumulator as described in the book." But it doesn’t matter, because the old mansion and the orgone accumulator were part of other tales and interpretations, like Kurosawa’s "Rashomon." Some believe that the book can be an affirmation of the Western wind, who upsets all the convictions held by the group of New York intellectuals that Kerouac, "the instigator, the incendiary," is the spirit we tried to be faithful to. This is the spirit we tried to be faithful to. This is the spirit we tried to be faithful to.

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When the initial conversations with American Zoetrope took place in 2004, I didn’t feel ready. The possibility of the adaptation was so complex that I proposed to shoot a documentary first, following the steps that Kerouac and the rest of the group took, trying to understand the milieu described in the book. I was also aiming to gain a more in-depth perspective of the issues facing that generation, the social political context of the late 40s, early 50s. Last, I shot the documentary because I wished I’d filmed what we’d experienced when we were scouting locations in Latin America for THE MOVICYCLE DIARIES. These are unique moments that will never be reproduced, it’s as simple as that. When the initial conversations with American Zoetrope took place in 2004, I didn’t feel ready. The possibility of the adaptation was so complex that I proposed to shoot a documentary first, following the steps that Kerouac and the rest of the group took, trying to understand the milieu described in the book. I was also aiming to gain a more in-depth perspective of the issues facing that generation, the social political context of the late 40s, early 50s. Last, I shot the documentary because I wished I’d filmed what we’d experienced when we were scouting locations in Latin America for THE MOVICYCLE DIARIES. These are unique moments that will never be reproduced, it’s as simple as that.

Kerouac’s description of the Beat Generation? The version published in 1957 began: "I met Dean not long after my wife and I arrived in New Orleans as an old, decaying, Southern colonial mansion. In reality, the house where Burroughs hosted Kerouac and Cassady in Algiers is quite different: a small wooden structure, nested on a calm street. It didn’t have an orgone accumulator as described in the book. But it doesn’t matter, because the old mansion and the orgone accumulator were part of other tales and interpretations, like Kurosawa’s "Rashomon." Some believe that the book can be an affirmation of the Western wind, who upsets all the convictions held by the group of New York intellectuals that Kerouac, "the instigator, the incendiary," is the spirit we tried to be faithful to. This is the spirit we tried to be faithful to. This is the spirit we tried to be faithful to.

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The wide open spaces are a prominent part of *On the Road*. How did you and Eric Gautier plan the cinematography?

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WALTER SALLES’ INTERVIEW

time he’d gotten half-way through, I knew he would be Dean. Garrett also
waited for years. Whenever he got an offer for another film, he would call
first. A friendship emerged from the trust we had in each other, as it did
with Gael García Bernal. Tom Sturridge also did a great test for us, reading
for Carlo. I remember everyone in the room being so taken by it. When I
saw CoNTroL, I was very impressed by Sam riley’s performance as Ian
Curtis. It was simply brilliant. He came to read with Garrett in New York,
and I was profoundly moved by his humanity and intelligence, as well as
his precision as an actor. These were the qualities necessary to play a writer.
Closer to the shoot, Viggo joined us to play Bull Lee, as well as Amy Adams.
They are both genius actors, who can morph into any character seamlessly,
and grant them an incredible inner life. When Viggo came to New Orleans,
he brought the typing machine Burroughs was using at the time, the same
guns, and he had done extensive research on what Burroughs was reading
in 1949. It happened to be the Mayan Codes and the works of Celine.
The improvisation on Celine in the film is a suggestion brought by Viggo.
He’s one of the co-authors of the film.

You decided to have the actors playing the leading roles gather in a
“beatnik camp” prior to the shoot. Why?

It’s an experiment we’ve been carrying out since ForeIGNLAND. The idea
is to create a community before we begin creating the film. Barry Gifford,
who wrote the great “Jack’s book” and had researched
On the Road
and
Kerouac’s work thoroughly, came to the camp to talk to us about the book
and its characters. He was extremely generous with us. Barry had interviewed
LuAnne Henderson, and listening to the recordings he made with her was
a big help to Kristen. LuAnne’s daughter, Anne Marie Santos, also visited
and brought a wealth of photos and information about her mother. It was
very moving to see her with Kristen. Just as when Neal Cassady’s son John
came to see us. He was incredibly generous with Garrett, and communicated
something fundamental to us: On the Road is not a story about the Beat
Generation. It’s a story about young men, 18, 20 years old, mostly sons of
immigrants who don’t find their place in the conservative America of the
late 40s and 50s and collide against it, ultimately changing the culture from
within. On the Road is the moment before the eruption, the lava forming
and boiling under the surface, about to emerge… it’s about the formative
years of a brilliant generation. Then you go, here’s another parallel with
THE MOTORCYCLE DIARIES.

In your opinion, where does Kerouac’s modernity lie?

In the desire to explore everything in the flesh. To feel, smell, taste, live
every moment to the fullest— and not vicariously, on a screen. When I was shooting
the documentary, we were driving with Lawrence Ferlinghetti around
San Francisco. He looked at the jammed up Bay Bridge to Berkeley and
uttered a sentence I will never forget: “You see, there’s no more away.” When
On the Road was written, the world had yet to be mapped completely. Borges
used to say that his greatest pleasure in literature was to name what had yet to
be named. Today, we get the impression everything has already been done or
explored. Chinese director Jia Zhang-Ke beautifully expresses this implosion
of space and time in his films THE WORLD. It ends, symptomatically,
with the suicide of the young hero and heroine. On the Road is like an antidote
to this immobility. That’s what fascinates me the most about the book.

The Hudson is one of the key characters in
On the Road. It is the setting
for arguments, desires, encounters, etc.
Ah, the Hudson… It really is a fuliginous character, like “La Poderosa” in
THE MOTORCYCLE DIARIES. So many key moments in the film
happen in the car, which can also be seen as a “beatnik” car.
thousand of miles with it, running, shooting first unit scenes or driving around the United States for the second unit. People recognized the car and came up to us to talk about it. This is when we realized that the Hudson has a cult following, and that enabled us to meet some unique individuals. Many of them were colorful mechanics, let’s admit it. I’ve always loved Steve McQueen’s films, partly because of his highly intelligent restraint as an actor, but also for his awesome skill as a driver. Garrett has some of his qualities. He is one with the car, as we were able to shoot scenes with the actors moving at speeds that were... how can I say it... not exactly legal, but so much in the spirit of Neal Cassady and Dean Moriarty.
Jack Kerouac wrote to Neal Cassady, “I’ll revolutionize American letters and drink champagne with Hollywood starlets.” He delivered on the first part but was stuck with plain water for the second. Yet, it wasn’t for lack of trying from the outset. With copies of *On the Road* hot off the press in 1957, Kerouac confidently put pen to paper in a letter (found in 2005) addressed to Marlon Brando. He has a great idea for him: Brando buys the rights to *On the Road* to make a film. Marlon plays Dean and Jack plays Sal.

**FROM BOOK TO FILM, THE TALE OF A TORTUOUS ADAPTATION**

*Adaptation Time*

By Étienne Rouillon

(‘The whole interview can be found in *Trois Couleurs* Special Issue #8)
Roman Coppola, head of the American Zoetrope production company with his sister Sofia, has seen a lot of people struggle with it: “Ah yes, the famous letter to Brando! But isn’t that a myth? You managed to get hold of it? It’s just that there are so many myths about *On the Road* and Beat culture. For instance, I heard about a project with Montgomery Clift. In my opinion, Hollywood was fascinated by the idea of making a movie from the start. The book was very popular then. But there was a catch. Movies are usually built around the classic ‘beginning-middle-end’ plot structure. *On the Road* is famously absolutely unconventional in this respect. Most of the adaptation projects contemporaneous with Kerouac focused on that and the results have never been satisfying.”

Indeed, Roman admits that he too tried to develop a screenplay of the book with himself slated to direct. In fact, the book and its adaptations to the big screen haunted the Coppola family for decades. “We set to work in 1979,” resumes Roman Coppola. “My father, Francis Ford Coppola, was very interested in the story and bought the movie rights to the book. In most cases, when it comes to rights in Hollywood, what you’re really buying is an option. Meaning that you buy exclusive adaptation rights on the project for two or three years. Then you have the option to buy it. In most cases, mine has automatically been dropped at this point. So the longer a project drags on, the more you have to pay.”

It was his father who actually bought the book. No business about options. It was his. Otherwise, he would eventually have dropped the project. He always believed that it would make a wonderful film. Everything was just a matter of timing and meetings. And then Walter Salles came along eight years ago.

Profoundly harmonious,” recalls Rebecca Yeldham, “rapturous, amazing, nostalgic, and poetic – when asked to tell us about this summit meeting after five decades of thwarted adaptations. “I knew of MK2 as I am very involved in the promotion of foreign films in the United States. When we met them, we’d already been working on the project for 6 years. We’d already struggled with the notion of adapting the quintessential American novel as a foreign crew – Walter is Brazilian, I’m Australian, Jose Rivera is Puerto Rican, Eric Gautier is French and Carlos Conti is Argentine. This led us to seek increased legitimacy on the project, which is why we did all the research, the interviews and the trips.”

“I don’t think Walter ever wondered: ‘How would Kerouac have shot it?’ On the other hand, I do think he was conscious of another question: ‘Would Kerouac approve of what I’m doing?’ He also knew that it had to be his adaptation, faithful yet creative too. Throughout this eight-year adventure, Walter worked hard to learn all about everyone and everything associated with *On the Road* and the culture surrounding it. I think the film is the fruit of these efforts and our shared dedication to honor this beloved text. And with regard to Kerouac, I think that we can confidently say that he would have received our movie, given what he wrote in the letter to Marlon Brando, “… it’s going to be the beginning of something real great.”
Walter Salles recalls, "An adaptation of *On the Road*? I had never thought about it before the end of *The Motorcycle Diaries*. The book had such an iconic quality to me that the idea of adapting it never even crossed my mind. It was only after *The Motorcycle Diaries* was presented at Sundance in 2004 that the idea started to take shape. Francis Ford Coppola was so impressed with the film, he turned to Walter Salles for the ensuing book in his plans. *On the Road* has passed through many illustrious hands over the years. In the late 1970s, Francis Ford Coppola suggested to Jean-Luc Godard that he direct it, but the idea didn’t materialize. Later, Gus Van Sant was in the running, as the writer and screenwriter Barry Gifford (WILD AT HEART) tells us: "Francis hired me to write the screenplay for the movie in 1995. The director was Gus Van Sant. For a variety of reasons we never got to work on the screenplay for the project. I’m delighted that Walter Salles has been able to pull it off. We’ve become friends as we have a lot in common. He called and invited me to be a consultant on his movie, which I accepted with pleasure. Walter used my book *Jack’s Book* like a bible. It was the first object of its kind, a written chronological documentary, constructed like a video, a ‘bookmovie’ as Kerouac said. There are obviously many ways to adapt a novel to the screen. What I know for sure is that Walter’s version is true to himself. Salles’ profound personal commitment is key to understanding why this project at last came to fruition. It had yet to sign a company able to engage wholeheartedly in what for any executive producer constitutes a nightmare project: the period road movie. The MK2 producer Charles Gillibert, who is credited with accelerating the main production process, describes how he was taken over by Walter Salles’ contagious enthusiasm. "In early January 2010, Marin Karmitz, Nathanaël Karmitz and I had a meeting with Walter Salles at MK2 headquarters in Paris to discuss another project he was working on. After a good hour of discussion on the screenplay, directing, cinema… we were just about to leave. Walter pulled out a manila envelope with the title hand-written in pen: ‘*On the Road*.’ He handed it to us, saying: ‘And there’s that too. *On the Road*, like the book?’ ‘Yes!’ The tone of his voice betrayed the fact: as we parted we were broaching a subject of much greater magnitude. Walter shot over to the airport to fly back to Brazil. We called him back the next day. He returned to Paris two weeks later with all sorts of documents accompanied by Carlos Conti, the production designer. We began by viewing seven tests of Garrett Hedlund, who hadn’t played the role before. Two pairs for the main role on *On the Road*, as well as tests with Kristen Stewart. We also had in mind Jessica Barden, whom we’d met before the release of the first *TWILIGHT* film. We made our decision choosing photos, videos, script meetings, preparing the technical crew and so on. Walter had already traveled the route taken by Kerouac and met all the figures involved in the Beat subculture and the book. He was completely passionate on *On the Road*. The film already existed, except for the ending: ‘They say they’re coming to California.’ They say they’re coming to Los Angeles to discuss the film rights with Roman Coppola and Rebecca Yeldham, Walter’s producer (who worked with him on *The Motorcycle Diaries* and *LINHA DE PASSO*). We gave ourselves one week to reach an agreement as shooting was due to start in the summer.*
“How long did it take you to write *On the Road*?” TV talk-show host Steve Allen asks Jack Kerouac in 1959. “Three weeks,” Kerouac replies. “That’s amazing,” Allen marvels. “How long were you on the road itself?” Kerouac thinks. “Seven years.” The studio audience murmurs in admiration. But the truth is that Kerouac started *On the Road* in the summer of 1948, not in 1951, as he later claimed, and did not finish it until 1957. Returning from his first transcontinental road trip in August 1948, he wrote in his diary, on the 23rd: “I have another novel in mind, on the road, which I keep thinking about, about two guys hitch-hiking to California in search of something they don’t really find, and losing themselves on the road, and coming all the way back hopeful of something else.”
On the Road was Kerouac’s second novel. The first, The Town and the City, was strongly influenced by his heroes, Mark Twain, Thomas Wolfe, and Walt Whitman, authors who celebrate America’s vastness and splendor. Kerouac began the new novel hoping to find a revolutionary way of writing. But his notebooks still strove to attain the lyricism of his elders. He struggled about restless for a narrative structure. For months on end, he accumulated fragments of On the Road, some of them one page long, others hundreds. He wrote sometimes in the first person, sometimes the third. He hesitated between travel companions: Warren Bechamp (Lucien Carr), Dean Persha (Neal Cassady); solo. In other words, he ends off in all directions, and after several months of torment, ran dry. In when Neal Cassady, LuAnne, and Al Hinkle offered to take him on the road again, he immediately accepted. In February 1949, he was back on the East Coast, writing On the Road. He figured he'd have it finished in a matter of months. His trip had convinced him that he wanted to say about America, the reality, the friendships, the serendipity, required the present immediate tense. He wanted to write a novel about his generation, “a study of the young people of this age who refuse to work” (November 1949 entry in his notebook Night Notes and Diagrams for On the Road). He had succeeded in defining the Beat Generation as his subject, but he was still casting around for the right way to tell the story.
From 1949 to 1950, Kerouac swung between intensive writing and wandering. He moved to Denver alone, hoping to finish his book there, went to live with Neal Cassady in San Francisco, fought with him, returned to New York, left for Denver again, made up with Neal, and spent two months in Mexico City with Burroughs, high as a kite 24 hours a day, returned definitively to New York in late 1950, married a young woman he’d just met, moved into her place, and got a job as a scribbler at 20th Century Fox. The whole time, he progressed with the novel as if in a labyrinth – getting lost. In spring 1951, he was hospitalized for weeks with phlebitis. The day he was discharged, he told Holmes: “You know what I’m going to do? I’m going to get me a roll of shelf-paper, feed it into the typewriter, and just write it down as fast as I can, exactly like it happened, all in a rush, the hell with these phony architectures – and worry about it later” (cited by Ann Charters). Three weeks later, the novel that was an eternal recommencement was finished. Thoughts of Neal Cassady were what got Kerouac out of his funk and rolling with On the Road. Hanging out with Neal, he saw the roman candle, blazing through life with freedom and fury, and the sight helped him focus. He realized his best model was not Thomas Wolfe, but the extraordinary unknown Neal, and the story of On the Road is the story of their friendship. According to Allen Ginsberg, “Jack finally discovered the kind of things he and Neal were talking about were the subject matter for what he wanted to write down” (quoted by Ann Charters). Kerouac was dazzled by Neal’s letter-writing style: powerful geysers, directly erupting experience, oblivious to literary effects. Their immediacy was what Kerouac had spent years searching for. Finally, the long rest imposed by the hospital stay enabled all the novelistic sediment he had accumulated to settle. When Jack got out in early April, he had a clear plan. One morning, Kerouac took the huge roll of paper to Robert Giroux at Harcourt Brace. The scroll was a single paragraph, 120 feet long. “Here’s your novel!” he cried. Giroux was taken aback: “But Jack, how can you make corrections on a manuscript like that?” In a rage, Kerouac refused to change a single comma, took his scroll, and vanished (quoted by Ann Charters).
Months and years went by. A new search had begun: now that Kerouac had found his identity as a writer, he needed a publisher. He submitted the typescript of *On the Road* 6 times, and got 6 rejection slips. He threw himself into writing other novels, but feelings of bitterness at being misunderstood were overwhelming him. Finally, in 1955, he met Malcolm Cowley, an editorial consultant at Viking Press. Cowley was enthusiastic about *On the Road*, but asked Kerouac to make some changes. Otherwise, the book was not publishable. It had to be shortened, cleaned up so that the vocabulary conformed to decency laws, and the characters’ identities had to be disguised, to avoid libel charges. A battle-weary Kerouac accepted. In fact, he attacked the book with a chain saw. Fortunately, he realized that he was killing his work and at the last minute, he returned to a more faithful version.

*Finding a Place to Park*

*On the Road* was published on September 5, 1957, after a nine-year journey into the abyss. Recognition had come too late. That’s what Kerouac was hinting at, when he glossed over the book’s painful birth. As if to say: “Where were you squares on that April day when I finished the book? That’s when we should have met.”

*The Road to Acceptance*

*On the Road* was published on September 5, 1957, after a nine-year journey into the abyss. Recognition had come too late. That’s what Kerouac was hinting at, when he glossed over the book’s painful birth. As if to say: “Where were you squares on that April day when I finished the book? That’s when we should have met.”
CREW & CAST
WALTER SALLES
(Director)

SELECTED FILMOGRAPHY

2012  ON THE ROAD
2008  LINDA DE RENNE (co-directed)
In Competition, Cannes Film Festival 2008
2005  DANS, JE T’AIME (segment - 16ème arrondissement)
2005  DARK WATER
2004  THE MOTORCYCLE DIARIES
In Competition, Cannes Film Festival 2004
2001  BEHIND THE SUN
1998  CENTRAL SATION
Golden Bear, Berlinale 1998
1996  FOREIGN LAND

CREW
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<td>Jason Reitman</td>
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<td>TRUE BLOOD (TV)</td>
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<td>Lars Carné</td>
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FRANÇOIS GÉDIGIER (Editor)

SELECTED FILMOGRAPHY

2012 ON THE ROAD by Walter Salles
2011 THE TREE by Julie Bertuccelli
2009 PERSECUTION by Patrice Chéreau
2008 LET IT RAIN by Agnès Jaoui
2007 HUNTING AND GATHERING by Claude Berri
2005 GABRIELLE by Patrice Chéreau
2005 ONE LEAF, THE OTHER LEAVES by Claude Berri
2001 INTIMACY by Patrice Chéreau
2000 DANCER IN THE DARK by Lars Von Trier
1994 QUEEN MARGOT by Patrice Chéreau
SELECTED FILMOGRAPHY

2012  ON THE ROAD by Walter Salles
2010  TRON LEGACY by Joseph Kosinski
       COUNTRY SONG by Shana Feste
2007  DEATH SENTENCE by James Wan
       GEORGE'S RULE by Garry Marshall
2006  ERLAGON by Stefan Ruzowitzky
2005  FOUR BROTHERS by John Singleton
2004  TROY by Wolfgang Petersen

GARRETT HEDLUND
SAM RILEY

SELECTED FILMOGRAPHY

2012  ON THE ROAD by Walter Salles
2010  BRIGHTON ROCK by Rowan Joffe
        ALL by Cola Balbano
2008  FRANKLYN by Gela Babluani
2007  CONTROL by Anton Corbijn
KRISTEN STEWART

SELECTED FILMOGRAPHY

2012 ON THE ROAD by Walter Salles
2011 THE TWILIGHT SAGA: BREAKING DAWN - Part I by Bill Condon
2010 THE TWILIGHT SAGA: ECLIPSE by David Slade
2010 THE RUNAWAYS by Floria Sigismondi
2009 WELCOME TO THE RILEYS by Jake Scott
2009 TWILIGHT NEW MOON by Chris Weitz
2008 TWILIGHT by Catherine Hardwicke
2007 INTO THE WILD by Sean Penn
TOM STURRIDGE

SELECTED FILMOGRAPHY

2012 ON THE ROAD by Walter Salles
WAITING FOR FOREVER by James Keach
2009 THE BOAT THAT ROCKED by Richard Curtis
2004 BEING JULIA by Istvan Szabo
VANITY FAIR by Mira Nair
AMY ADAMS

SELECTED FILMOGRAPHY

2012  ON THE ROAD by Walter Salles
2010  THE FIGHTER by David O. Russell
2009  JULIE & JULIA by Nora Ephron
2008  DOUBT by John Patrick Shanley
2007  CHARLIE WILSON'S WAR by Mike Nichols
2006  SUNSHINE CLEANING by Christine Jeffs
2002  CATCH ME IF YOU CAN by Steven Spielberg

DANNY MORGAN

FILMOGRAPHY

Feature Film Debut
2012  ON THE ROAD by Walter Salles
ALICE BRAGA

SELECTED FILMOGRAPHY

2012  ON THE ROAD by Walter Salles
2009  CROSSING OVER by Wayne Kramer
2008  BLINDSIDE by Fernando Meirelles
2007  I AM LEGEND by Francis Lawrence
2002  CITY OF GOD by Fernando Meirelles

ELISABETH MOSS

SELECTED FILMOGRAPHY

2012  ON THE ROAD by Walter Salles
2010  AMERICAN TRIP by Nicholas Stoller
2007/2012  MAD MEN by Matthew Weiner (TV)
2003  THE MISSING by Ron Howard
1999  GIRL, INTERRUPTED by James Mangold
KIRSTEN DUNST

SELECTED FILMOGRAPHY

2012 ON THE ROAD by Walter Salles
2011 ME AND ORSON WELLES by Laura von Tilich
2007 SPIDER-MAN 3 by Sam Raimi
2006 MARIE-ANTIONETTE by Sofia Coppola
2005 ELIZABETH/TOWN by Cameron Crowe
2004 SPIDER-MAN 2 by Sam Raimi
ETERNAL SUNSHINE OF THE SPOTLESS MIND by Michel Gondry
2003 MONA LISA SMILE by Mike Newell
2002 SPIDER-MAN by Sam Raimi
2001 BRING IT ON by Peyton Reed
1999 THE TRIBES OF cinEMA by Sofia Coppola
1997 RUGBY DOG by Barry Levinson
1994 LITTLE WOMEN by Gillian Armstrong
SELECTED FILMOGRAPHY

2012 ON THE ROAD by Walter Salles
2011 A DANGEROUS METHOD by David Cronenberg
2009 THE ROAD by John Hillcoat
2008 APPALOOSA by Ed Harris
2007 EASTERN PROMISES by David Cronenberg
2003 A HISTORY OF VIOLENCE by David Cronenberg
2003 THE LORD OF THE RINGS: THE RETURN OF THE KING by Peter Jackson
2002 THE LORD OF THE RINGS: THE TWO TOWERS by Peter Jackson
1998 PSYCHO by Gus Van Sant
1996 A KING IN YELLOW by Kevin Spacey
1993 THE PORTRAIT OF A LADY by Jane Campion
1991 CARLITO’S WAY by Brian De Palma
1991 THE INDIAN RUNNER by Sean Penn
### ARTISTIC LIST

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<tr>
<td>Garrett HEDLUND</td>
<td>Dean Moriarty / Neal Cassady</td>
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<td>Jane / Joan Vollmer</td>
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<td>Kristen DUNST</td>
<td>Camille / Carolyn Cassady</td>
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<td>Viggo MORTENSEN</td>
<td>Old Bull Lee / William S. Burroughs</td>
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Directed by Walter SALLES
Screenplay Josée RIVERA
From the novel by Jack KEROUAC
Produced by Nathannal KARMITZ, Charles GILLIBERT
Produced by Rebecca VELLHAMI, Ranout COPPOLA
Executive Producers Francis Ford COPPOLA, John WILLIAMS, Jerry LEIDER
and Tracea RYSN, Arpad BUSSON
Associate Producers Peter CAVANEY, Martin KARMITZ
Director of photography Éric GAUTIER (AFIC)
Production designer Carlos CONTI
Music by Gustavo SANTAnella featuring Charlie HADEN and Brian BLADE
Costume designer Danny GLICKER
Editor François GEDIGIER
re-recording Mixers Patrick ROUSSEAU, Jean-paul HuRIER
Music Supervisor Lynn FAINTCHEIN
co-executive Producer Michael ZAKIN
Line Producer Benjamin HESS
1st assistant director Myron HOFFERT

A Jerry Leider Company production - In association with Vanguard Films, Film 4
In co-production with France 2 Cinéma With the participation of France Télévisions, Canal+ and CINÉ+
A French-Brazilian co-production MK2 in co-production with Videofilmes
On the Road soundtrack will contain jazz and blues emblematic tunes from the period (Charlie Parker, Billie Holiday, Quincy Jones...) as well as new compositions by Argentine composer Gustavo Santaolalla, who already won two oscars for Best Film Music in 2006 (Brokeback Mountain) and 2007 (Babel).

EXHIBITION

On the Road by Jack Kerouac: The Epic, from Writing to Filming
May 16th – August 19th, 2012

Paris Museum of Letters and Manuscripts presents an exhibition dedicated to one of the most cult novels of American literature. It is the very first time the 120-foot-long typewritten on which Kerouac wrote the first version of On the Road - considered as the Beat Generation manifesto - is exhibited in France.

PRESS CONTACT:
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TRIO COULEURS SPECIAL ISSUE

On the Road
Based on Jack Kerouac’s novel
The Man in the Woods, the Film
The Odyssey of a Myth
Stars deep into the chapters of an unparalleled story. The story of an iconic writer, a landmark novel, and one of the biggest cinematographic challenges of the decade. Exclusive archives, interviews all around the Beat galaxy, unpublished portfolios: you’ll find all the keys to enter a peer-less cultural phenomenon, the Beat Generation.

BEDOS

On the Road (original scroll), Jack Kerouac
Published by Penguin Classics (August 26, 2008)

Kerouac: a Biography (with a foreword by Allen Ginsberg), Ann Charters
Published by St. Martin’s Griffin (October 15, 1994)

Jack's Book: An Oral Biography of Jack Kerouac, Barry Gifford and Lawrence Lee
Published by Da Capo Press (October 6, 2005)

THEM COULIERS SPECIAL ISSUE

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May 16th – August 19th, 2012

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