

Gran Torino (2008)

Directed by Clint Eastwood
Screenplay by Nick Schenk
Warner Brothers Studio

Cast

Bee Vang	Thao
Ahney Her	Sue
Dreama Walker	Ashley Kowalski
Brooke Chia Thao	Vu
Chee Thao	Grandma
William Hill	Tim Kennedy
Brian Haley	Mitch Kowalski
Clint Eastwood	Walt Kowalski
John Carroll Lynch	Barber Martin
Brian Howe	Steve Kowalski
Geraldine Hughes	Karen Kowalski
Christopher Carley	Father Janovich



Crew

Screen Story:	Dave Johansson & Nick Schenk
Screenwriter:	Nick Schenk
Composer:	Kyle Eastwood & Michael Stevens
Casting:	Ellen Chenoweth
Director:	Clint Eastwood
Editor:	Joel Cox
Costume Designer:	Deborah Hopper
Production Designer:	James Murakami
Producer:	Robert Lorenz
Executive Producer:	Bruce Berman
Producer:	Bill Gerber
Editor:	Gary D. Roach
Cinematographer:	Tom Stern
Executive Producer:	Tim Moore, Adam Richman
Art Director:	John Warnke
Executive Producer:	Jenette Kahn

Chapter 1: Inevitable Disappointment 0:00:12

This was one of the first films to take advantage of the state of Michigan's new law that provided tax incentive packages to film productions. This was an economic stimulus bill that passed in Michigan due to the downturn in the auto industry.

Budget \$35,000,000

Filming locations for Gran Torino (2008)

- Detroit, Michigan, USA
- Grand Rapids, Michigan, USA
- Grosse Pointe, Detroit, Michigan, USA
- Highland Park, Michigan, USA
- Royal Oak, Michigan, USA
- Warren, Michigan, USA

The jersey Walt's grandson is wearing at the funeral is that of the now former Lions wide receiver Roy E. Williams.

In box office terms, this is the most successful Clint Eastwood movie ever, both in the U.S. and the U.K, but not with inflation.

Chapter 2: I Confess 0:03:55

This film was once extensively falsely rumored to going to be a final installment in the *Dirty Harry* franchise series.

Clint Eastwood, Actor and Director: "The script is kind of interesting. I flipped it open and read it, and I said: 'This is kind of a bizarre story and a little different.' I hadn't done anything in four years as an actor and hadn't planned on doing any more really. I was kind of enjoying it behind the camera. I always swore after a couple of years, I would gravitate out of acting, and here I am still doing it, as a derelict. Well, when I read it I thought somebody sort of tailored this for me. But I hadn't talked to any writers or anything, so if it wasn't me, I don't know who they'd gone to. There are not too many actors my age around. He's a guy who is very, very disturbed about the way culture has gone. He's had a loss in the family, he's estranged from his grown children and he doesn't like the way the neighborhoods have changed. That is the way people talked in Walt's generation. Actually, that's the generation I grew up in. But Walt, has everybody categorized and that's just the way he is. He doesn't want anything to do with anybody, and especially people who are different than he is."

Chapter 3: Men of Their Houses 0:08:46

Clint Eastwood's character (Kowalski) is a fan of Pabst Blue Ribbon beer, same as the psychotic character played by Dennis Hopper in *Blue Velvet* (1986). Both characters have lines where they put Pabst Blue Ribbon over any other beer.

Biography for Clint Eastwood

Date of birth, 31 May 1930, St. Francis Hospital, San Francisco, CA
Birth name Clinton Eastwood Jr., Height 6' 4"

Mini biography Perhaps the icon of macho movie stars and a living legend Clint Eastwood has become a standard in international cinema. Born in 1930 in San Francisco, the son of a steel worker, Eastwood was a college dropout, from Los Angeles College, attempting a business related degree. He found work in such B-films as *Tarantula* (1955), and *Francis in the Navy* (1955), until he got his first breakthrough with the long-running TV series, "Rawhide" (1959). As Rowdy Yates, he made the show his own and became a household name around the country. But Eastwood found even bigger and better things with *Per un pugno di dollari* (1964) (*A Fistful of Dollars*), and *Per qualche dollaro in più* (1965) (*For a Few Dollars More*). But it was the third sequel to *A Fistful of Dollars* where he found one of his trademark roles: *Buono, il brutto, il cattivo, Il* (1966) (*The Good, The Bad and The Ugly*). The movie was a big hit and he became an instant international star. Eastwood got some excellent roles thereafter: *Where Eagles Dare* (1968) found him second fiddle to Richard Burton but to the tune of 800,000 dollars in this classic World War 2 movie. He also starred in *Coogan's Bluff* (1968), (the loose inspiration to the TV series, *McCloud*) and the unusual but successful *Paint Your Wagon* (1969).

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In 1970 Eastwood went in an experimental direction again with the offbeat *Kelly's Heroes* (1970), which was yet again a success. 1971 proved to be his best year in films, or at least one of his best. He starred in the thriller *Play Misty for Me* (1971), and *Beguiled*, *The* (1971). But it was his role as the hard edge police inspector in *Dirty Harry* (1971) that gave Eastwood one of his signature roles, and invented the loose-cannon cop genre that has been imitated even to this day. Eastwood still found work in Spaghetti westerns like *High Plains Drifter* (1973), *Joe Kidd* (1972) and *Hang 'Em High* (1968). Eastwood had constant quality films with *Thunderbolt and Lightfoot* (1974), and *Magnum Force* (1973), a sequel to *Dirty Harry*, but 1976 found Eastwood with even more legendary films. The first was *Enforcer*, *The* (1976), often considered to be the best *Dirty Harry* sequel, and *Outlaw Josey Wales*, *The* (1976), and considered to perhaps be one of the quintessential westerns. As the late seventies approached Eastwood found more solid work in comedies like *Every Which Way But Loose* (1978), and in thrillers like *Escape from Alcatraz* (1979), but he seemed to have lost his edge in making great films. In the early eighties Eastwood made credible movies with *Honkytonk Man* and *Firefox*, but it was the fourth sequel to *Dirty Harry*, *Sudden Impact* (1983) that made him a viable star for the eighties. At this time Eastwood seemed to be competing with Burt Reynolds as America's top movie star.

In the mid-eighties Clint made some solid movies but nothing really stuck out. *Tightrope* (1984), *City Heat* (1984) (with Reynolds) and others were solid but not classic films. In 1988 Eastwood did his fifth and up to this point final *Dirty Harry* movie, *Dead Pool*, *The* (1988). Although it was a success overall it did not have the box office punch his previous films had. About this time with outright bombs like *Rookie*, *The* (1990) and *Pink Cadillac* (1989), it was fairly obvious Eastwood's star was declining as it never had before. He then started taking on more personal projects such as directing *Bird* (1988), a biopic of Charlie 'Bird' Parker, and starring in and directing *White Hunter Black Heart* (1990), an uneven, loose biography of John Huston. But Eastwood surprised yet again. First with his western, *Unforgiven* (1992), this garnered him an Oscar for director, and nomination for best actor. Then he took on the secret service in *In the Line of Fire* (1993), which was a big hit, followed by the interesting, but poorly received drama, *Perfect World*, *A* (1993), with Kevin Costner. Next up was a love story, *Bridges of Madison County*, *The* (1995), but it soon became apparent he was going backwards after his brief revival. Since the *Bridges of Madison County*, his films have been good, but not always successful at the Box Office. Among them were the badly received *True Crime* (1999) and *Blood Work* (2002), and the well received *Space Cowboys* (2000). But he did have a big success directing *Midnight in the Garden of Good and Evil* (1997). Eastwood has seven children, and has been married twice, and had a long time relationship with frequent co-star Sondra Locke. Although he is aging now, Clint Eastwood has surprised before, and who knows, he may surprise again.

Mini biography Like most superstars, Clint Eastwood's success can be attributed to equal parts good fortune, tenacity, and talent. Eastwood may have been too young to fight in World War II, but he managed to miss out on action in Korea too. On leave as a G.I., his plane crashed into the Pacific Ocean and steely-eyed Clint swam three miles to shore. He later was made boot camp swimming instructor, and missed out on action in Korea (confined to base). Encouraged to try acting by two of his Army buddies, David Janssen and Martin Milner, he landed a contract at Universal Studios in 1954, earning 75 USD a week playing bit parts in B-grade movies like *Revenge of the Creature* (1955) and *Tarantula* (1955). He was dropped when some studio execs decided his Adam's apple was too big. The determined Eastwood swallowed his pride and, over the next few years, he dug swimming pools between playing bit parts in movies and on TV. While visiting a friend at CBS, Eastwood was spotted by a network exec who cast him as cattle driver Rowdy Yates in the long-running western series *Rawhide*. That, in turn, led to spaghetti stardom in a string of Sergio Leone westerns, beginning with *A Fistful of Dollars*.

Spouse Dina Eastwood, March 31, 1996 – present, one child, Maggie Johnson, 1953-1978 divorced, two children

Trivia

- Is a partial owner of the Pebbles Beach Golf Country Club in Monterey Peninsula, California.
- Received an honorary Cesar award in Paris, France for his body of work. [1998]
- American Film Institute Life Achievement Award. [29 February 1996]
- Elected mayor of Carmel-by-the-Sea, CA. [1986]
- Served in the United States Army.
- He was the 2000 recipient of John F. Kennedy Center Honors.
- Received the Career Golden Lion at the Venice Film Festival [2000]
- Is of a mixed heritage that includes Dutch, Scottish, Irish and English blood.
- When he directs, he insists that his actors wear as little makeup as possible and he likes to print first takes. As a result, his films consistently finish on schedule and on budget.
- When directing, he simply says 'okay' instead of 'action' and 'cut'. (Source: "Sunday Morning Shootout").

Biography from Leonard Maltin's *Movie Encyclopedia*: How many would ever have thought that a tall, laconic, squinty star of spaghetti Westerns and cop thrillers would end up directing art movies? Not many, we'd guess. In truth, though, that's been just another phase, just a natural extension of a career that has consistently confounded expectations. Reportedly an easygoing but shiftless young man who'd already worked in a variety of dead-end menial jobs (such as gas-station attendant) before reaching Hollywood in 1955, Eastwood wangled a contract at Universal thanks to director Arthur Lubin, and played bit parts that year in *Francis in the Navy*, *Tarantula* and *Revenge of the Creature*.

Universal subsequently dropped Eastwood, but in 1959 he signed to star in the TV series "Rawhide," which kept him busy for the next six years. During the 1964 hiatus, he flew to Italy to star in a Western quickie, and thought no more of it until he found out that *A Fistful of Dollars* was a titanic success. He went back the next summer and again donned his flat-brimmed sombrero and ragged poncho in a sequel. For a Few Dollars More and again for *The Good, the Bad, and the Ugly* (both 1966). That year, all three were finally released in the U.S., and "The Man With No Name" (as his character was billed) suddenly found himself atop the box-office charts. His icy, tightlipped, implacable character-a trigger-happy gunman with his own moral code struck just the right chord with

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1960s audiences, who were just discovering in Humphrey Bogart a Hollywood relic with similar existential appeal. (It hardly mattered that Eastwood's character parodied the traditional Western-movie hero.) Finally a star in his own country, Eastwood thereafter wisely varied his roles-though singing in the ambitious Western musical *Paint Your Wagon* (1969) may have stretched things a bit too far and began a fruitful collaboration with director Don Siegel that resulted in such excellent and distinctive films as *Coogan's Bluff* (1968), *Two Mules for Sister Sara* (1970), *The Beguiled* and of course, *Dirty Harry* (both 1971), which spawned four sequels, virtually invented the loose cannon cop genre, and gave him the screen character for which he will always be remembered. (Ironically, he only took the role after Frank Sinatra dropped out at the last minute.) In 1971, Eastwood made his directorial debut with the chiller *Play Misty for Me* and continued to wield the megaphone frequently thereafter.

Eastwood also set up his own production company, Malpaso, and for the next 15 years churned out hit after hit, alternating action films with offbeat comedies; notable in this period were *High Plains Drifter* (1973), *The Outlaw Josey Wales* (1976), *The Gauntlet* (1977), *Every Which Way But Loose* (1978), *Escape From Alcatraz* (1979, directed by Siegel), *Tightrope* (1984), *Pale Rider* (1985, a return to Westerns and a thinly disguised reworking of *Shane*), and *Heartbreak Ridge* (1986). As Eastwood neared 60, his star began to dim, but he continued to surprise. He directed *Bird* (1988), a critically acclaimed biography of jazz great Charlie Parker; starred in and directed *White Hunter, Black Heart* (1990, playing a film director modeled after John Huston); and assumed the same chores on *The Rookie* (1991, with Charlie Sheen). Extremely canny about alternating mass-audience movies with more personal, limited-appeal projects, Eastwood managed to combine both types of films with *Unforgiven* (1992), a revisionist Western that won rare reviews-as well as Academy Awards for Best Picture and Best Director-and did extremely well at the box office. Following this personal triumph, he agreed to act in someone else's movie for the first time in years and delivered one of the best performances of his career as an aging Secret Service man (who just happens to play jazz piano) in *In the Line of Fire* (1993). Definitely on a winning streak, he then teamed up with Kevin Costner to costar in and direct *A Perfect World* (also 1993). In 1995, Eastwood won the Academy's Irving Thalberg award, then directed and acted opposite Meryl Streep in *The Bridges of Madison County* (1995). He has also served as mayor of his hometown of Carmel, California. It may be revealing that this superstar of shoot-'em-ups both urban and Western has said for years that his own favorite of his films is the cerebral and highly stylized *The Beguiled*.

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Actor - filmography

1. *Rope Burns* (2005)
2. *Blood Work* (2002) Terry McCaleb
3. *Space Cowboys* (2000) Dr. Frank Corvin
4. *True Crime* (1999) Steve Everett
5. *Absolute Power* (1997) Luther Whitney
6. *Bridges of Madison County, The* (1995) Robert Kincaid
7. *Perfect World, A* (1993) Chief Red Garnett
8. *In the Line of Fire* (1993) Secret Service Agent Frank Horrigan
9. *Unforgiven* (1992) William 'Bill' Munny
10. *Rookie, The* (1990) Nick Pulovski
11. *White Hunter Black Heart* (1990) John Wilson
12. *Pink Cadillac* (1989) Tommy Nowak
13. *Dead Pool, The* (1988) Insp. 'Dirty' Harry Callahan
14. *Heartbreak Ridge* (1986) Gunnery Sgt. Highway
15. *Pale Rider* (1985) Preacher
16. *City Heat* (1984) Lieutenant Speer
17. *Tightrope* (1984) Wes Block
18. *Firefox* (1983) (VG) (voice) Mitchell Gant
19. *Sudden Impact* (1983) Insp. 'Dirty' Harry Callahan
20. *Honkytonk Man* (1982) Red Stovall
21. *Firefox* (1982) Mitchell Gant
22. *Any Which Way You Can* (1980) Philo Beddoe
23. *Bronco Billy* (1980) Bronco Billy McCoy
24. *Escape from Alcatraz* (1979) Frank Morris
25. *Every Which Way But Loose* (1978) Philo Beddoe
26. *Gauntlet, The* (1977) Ben Shockley
27. *Enforcer, The* (1976) Insp. 'Dirty' Harry Callahan
28. *Outlaw Josey Wales, The* (1976) Josey Wales
29. *Eiger Sanction, The* (1975) Dr. Jonathan Hemlock
30. *Thunderbolt and Lightfoot* (1974) Thunderbolt
31. *Magnum Force* (1973) Insp. 'Dirty' Harry Callahan
32. *High Plains Drifter* (1973) The Stranger
33. *Joe Kidd* (1972) Joe Kidd
34. *Dirty Harry* (1971) Insp. 'Dirty' Harry Callahan
35. *Play Misty for Me* (1971) David 'Dave' Garver
36. *Beguiled, The* (1971) Cpl. John McBurney
37. *Kelly's Heroes* (1970) Pvt. Kelly
38. *Two Mules for Sister Sara* (1970) Hogan
39. *Paint Your Wagon* (1969) Sylvester 'Pardner' Newel
40. *Where Eagles Dare* (1968) Lt. Morris Schaffer

41. *Coogan's Bluff* (1968) Deputy Sheriff Walt Coogan
 42. *Hang 'Em High* (1968) Marshal Jed Cooper
 43. *Streghe, Le* (1967) Charlie (segment "Una Sera come le altre")
 44. *Buono, il brutto, il cattivo, II* (1966) Joe
 45. *Per qualche dollaro in più* (1965) Monco
 46. *Per un pugno di dollari* (1964) Joe
 47. *"Rawhide"* (1959) TV Series Rowdy Yates
 48. *Ambush at Cimarron Pass* (1958) Keith Williams
 49. *Lafayette Escadrille* (1958) George Moseley
 50. *Escapade in Japan* (1957) (uncredited) Dumbo Pilot
 51. *First Traveling Saleslady, The* (1956) Lt. Jack Rice, Roughrider
 52. *Away All Boats* (1956) (uncredited) Marine (Medic)
 53. *Star in the Dust* (1956) (uncredited) Tom, ranch hand
 54. *Never Say Goodbye* (1956) (uncredited) Will
 55. *Tarantula* (1955) (uncredited) Jet Squadron Leader
 56. *Lady Godiva* (1955) (uncredited) First Saxon
 57. *Francis in the Navy* (1955) Jonesey
 58. *Revenge of the Creature* (1955) Lab Technician
- ### Director - filmography

1. *Flags of Our Fathers* (2006) (*announced*)
2. *Rope Burns* (2005) (*post-production*)
3. *"Blues, The"* (2003) (mini) TV Series (episode "Piano Blues")
4. *Mystic River* (2003)
5. *Blood Work* (2002)
6. *Space Cowboys* (2000)
7. *True Crime* (1999)
8. *Midnight in the Garden of Good and Evil* (1997)
9. *Absolute Power* (1997)
10. *Bridges of Madison County, The* (1995)
11. *Perfect World, A* (1993)
12. *Unforgiven* (1992)
13. *Rookie, The* (1990)
14. *White Hunter Black Heart* (1990)
15. *Bird* (1988)
16. *Heartbreak Ridge* (1986)
17. *"Amazing Stories"* (1985) TV Series
18. *Pale Rider* (1985)
19. *Sudden Impact* (1983)
20. *Honkytonk Man* (1982)

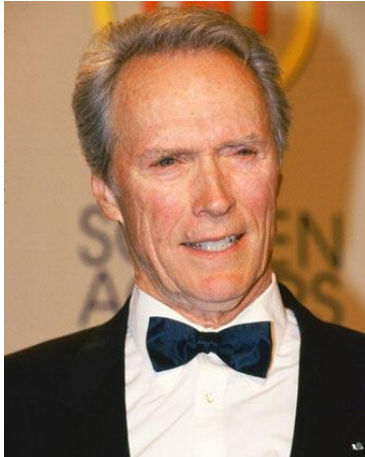
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21. Firefox (1982)
 22. Bronco Billy (1980)
 23. Gauntlet, The (1977)
 24. Outlaw Josey Wales, The (1976)
 25. Eiger Sanction, The (1975)
 26. Breezy (1973)
 27. High Plains Drifter (1973)
 28. Play Misty for Me (1971)
- Producer - filmography
1. Flags of Our Fathers (2006) (producer)
 2. Rope Burns (2005) (producer)
 3. Mystic River (2003) (producer)
 4. Blood Work (2002) (producer)
 5. Space Cowboys (2000) (producer)
 6. True Crime (1999) (producer)
 7. Monterey Jazz Festival: 40 Legendary Years (1998)(ex producer)
 8. Midnight in the Garden of Good and Evil (1997) (producer)
 9. Absolute Power (1997) (producer)
 10. Stars Fell on Henrietta, The (1995) (producer)
 11. Bridges of Madison County, The (1995) (producer)
 12. Perfect World, A (1993) (producer)
 13. Unforgiven (1992) (producer)
 14. White Hunter Black Heart (1990) (producer)
 15. Thelonious Monk: Straight, No Chaser (1989) (ex producer)
 16. Bird (1988) (producer)
 17. Heartbreak Ridge (1986) (producer)
 18. Pale Rider (1985) (producer)
 19. Tightrope (1984) (producer)
 20. Sudden Impact (1983) (producer)
 21. Honkytonk Man (1982) (producer)
 22. Firefox (1982) (producer)
- Composer - filmography
1. Mystic River (2003)
 2. Space Cowboys (2000)
 3. True Crime (1999) (songs)
 4. Absolute Power (1997)
 5. Bridges of Madison County, The (1995)
 6. Unforgiven (1992) (Claudia's theme) (uncredited)
 7. Heartbreak Ridge (1986) (songs)
 8. City Heat (1984) (songs)
 9. Bronco Billy (1980) (songs)

Clint Eastwood was born in 1930 (78 years old in 2008) resume is quite impressive he has acted in 60 movies, directed 28 movies, the producer of 22 movies, and has composed 9 movie scores.

Clint Eastwood's character's name, Walt Kowalski, is the real name of legendary wrestler, Walter "Killer" Kowalski.



Robert Lorenz, Producer: "Whenever Clint chooses to direct and act in a movie, besides the fact that he is producing it and thinking about the music throughout, he's got a lot going on. It just felt like an extension of his *Dirty Harry* series character and of his Westerns and so forth and seemed to fit perfectly into the arc of Clint's career in terms of an actor and a director (*Dirty Harry* films; 1988, 1990, 1997, & 2001).

Bill Gerber, Producer: "I couldn't imagine it being anybody else when I read it. It was just one of those things, it has to be Clint or you shouldn't make the movie."

Nick Schenk, Screenwriter: "Clint and Rob said, 'Did you write that for Clint?' And I said no, and I think they were a bit surprised. I think a lot of people would be scared to play that part. And he took it and not only ran with it but filled it out even more than what was on the page. The character of Walt is like a lot of men I knew growing up. I worked constructions, and I worked in the trades and I met a lot of those types of guys.

Joel Cox, Film Editor: "Most people somewhere in their families have had a relative, a father, an uncle, that has been off the wall like this." As an audience, we all kind of cringe when they make these really politically incorrect statements inside the storyline. The Hmong people, "They have really fascinating story. They are very, very warm and friendly people and they are a very tight knit community.

Chapter 4: Chill with Us 0:13:14

Open casting calls for Hmong actors were held in Hmong communities in Detroit, Michigan; Saint Paul, Minnesota; and Fresno, California. None of the Hmong actors in the cast had acted in a film before except Doua Moua.

Clint Eastwood encouraged the Hmong actors to ad-lib in the Hmong language.

Robert Lorenz, Producer: "Making a film with Clint is great fun for all of us, because it's an opportunity for us all to



get back together again.”

Nick Schenk, Screenwriter: “You hear a lot about the Clint Eastwood sets, how they do not take very many takes and it is very efficient. And that they are ahead of schedule and under budget and every bit of that was true. I was amazed; it was just a well oiled machine.”

Characteristics of Clint Eastwood’s sets; 1) Few takes, 2) ahead of schedule, 3) under budget, and, 4) Calm.

Robert Lorenz, Producer: “On so many movie sets, there’s this sort of jockeying that goes on when you start out. It’s all of these new people that come together for the first time and trying to understand each other. But on a Clint set, all that is gone. It’s just a group of people who know each other very well, getting together to focus on making the best movie they can.”

Deborah Hopper, Costume Director: “I love working with Clint, because he trusts you and he trusts your work.”

Geoffrey Miclat, Casting Associate: “It makes everybody else’s job a lot easier, when you see your director cool and confident, you know right behind the camera. You’re like, he’s not worrying why should I worry?”

Doua Moua, Actor, Spider: “Working on Clint Eastwood’s set, I would have to say, it’s a wonderful vacation. Everyone is really chilled and down to earth. And even Clint Eastwood himself is a really great guy and he loves an actor to do what an actor should do and just live the moment.”

Chapter 5: More about Death 0:18:08

Ellen Chenoweth, Casting Director: “I think Clint felt like he could just tell the story and be truthful to his character and that character would talk like that and would have those prejudices. He was in Korea, and he’s a lonely cranky guy.”

Christopher Carley, Actor, Father Janovich: “I think he’s definitely a racist. And that’s what kind of struck me when I first read it, is that he is kind of an unapologetic racist and has no sort of qualms about being completely open about it.”

Underlining theme, “If we just get to know each other, we have the ability to change and get along.”

Ahney (Whitney) Her, Actor, Sue: “People can change, especially Walt. He can be really mean at first, but you know, once you actually get to know the person people can change.”

Chapter 6: Attempted Theft 0:20:58

The Ford 1972 Gran Torino was built in Lorain, OH, about two hours from Detroit. The truck Walt drives, however, could have been built in Wayne, Michigan, twenty miles from Highland Park.

The Gran Torino car of the title was also the car used in the 70s cop show *Starsky and Hutch* (1975). David Soul acted with Eastwood in the *Dirty Harry* sequel *Magnum Force* (1973) playing another cop two years before he landed the part of Detective Ken Hutchinson in *Starsky and Hutch* (1975). Eastwood himself drove a Ford Torino sedan in *The Enforcer* (1976/I).

Clint Eastwood: “I am not one of those guys who likes to show there is a lot of magic in it. If there is any magic in filmmaking it should be very subtle. But for the most part it’s just everybody doing their job and participating. It’s a fun process. And when it doesn’t become fun, you won’t see me doing it anymore.”



Robert Lorenz, Producer: “I guess because you start in a fairly dark place with this Archie Bunker character, to watch the movie kind of get lighter and lighter and see him loosen up and all that, I mean that’s when it becomes this irresistible journey that you never want to end. The fact that neighborhoods change and different groups of people come in and displace the groups that are there, I mean that’s something that goes on every day in cities throughout the United States. So it is a whole another reason why this story is so easy for people to relate to.”

Paula Yang, Hmong Consultant: “I have a lot of hope, and it just takes one voice. And I am hopeful that people will, you know, take a moment just to get to know their neighbors, and learn why the Hmong people are in America, and who really are, and what is it we want to get out there.”

Clint Eastwood: “I did like the Hmong people; I have great respect for them. I have great respect for the enthusiasm they put forth on this project, because they could have just as easily just said, “No, we don’t want to be a part of it.” But I think they were flattered, that somebody wanted to do a picture that involved their people. It was a big pleasure for me to work with them.”

0:23:30 Robert Lorenz, Producer: “One of my favorite scenes in this movie is the scene where Walt is polishing the Gran Torino. And he goes up on the porch and has a beer as the sun is setting. I think that is a moment that so many men can relate to. That feeling of satisfaction, you know, owning the car that you love, and taking care of it, shining it up, and having it out there for people to see.”



Chapter 7: Get Off My Lawn 0:24:21

The rifle Walt Kowalski (Clint

Eastwood) uses in the film is an American M1 Garand, a 9.5lb .30-06 gas operated rifle. It was

first issued during WWII and was again issued in Korea before being phased out by the M14 selective fire .308 rifles. The pistol Kowalski uses is an M1911A1, a .45 ACP semi automatic handgun also issued during the Korean War. It would seem Kowalski's gun collection consists of the weapons he used in service.

Kowalski is also the last name of the anti hero in the muscle car driven cult classic *Vanishing Point* (1971).

Chapter 8: We're Not In Korea 0:28:48

Ellen Chenoweth, Casting Director: "When I first read the script of *Gran Torino*, I thought "Oh boy, I have got my work cut out for me. This is going to be really interesting and we're going to go down a really wild road. And we did. About half the cast is Hmong, and there are not that many Hmong actors. So this involved a lot of digging, making inroads, gaining their trust. The Hmong community is a pretty tight community and the word really spread around."

Geoffrey Miclat, Casting Associate: "The biggest challenges had to have been finding the Sue and Thao roles. They were very meaty characters. They held a lot of weight. That was probably the most challenging, yet the most gratifying once we found them."

Bee Vang, Actor, Thao: "At first I thought that this was not real. Maybe it was a hoax or something, you know? I was skeptical because, Hmong people in this industry? Why would they want Hmong people when they could get some professional Korean or Chinese actors?"

Geoffrey Miclat, Casting Associate: "A lot of producers and directors want names, names, names. Clint is very much into authenticity. It is not necessarily the name, but the performance."

Ellen Chenoweth, Casting Director: "When I first saw Bee Vang, I went to Saint Paul. And my New York associate had been there for a few days and had been putting a few people on tape. And she had sheets of people with their pictures. And I remember the little sheet that Bee Vang filled out with his picture and I wrote on it, "I heart Bee Vang," because I just loved his face and I just thought he had this quality that was so open and sweet and you just wanted him to be okay."

Robert Lorenz, Producer: "His hair was all sticking up on top of his head and he just looked kind of out of place. And Clint loved it. When we eventually decided on him, Clint told me and Ellen: 'Make sure tell him not to cut his hair. I don't want him looking all slick and everything when he shows up on the set. And I'd like that really, you know, that natural, sort of almost goofy look he had.'"

Clint Eastwood: "He didn't have any of that confidence of somebody who had done a lot of acting, but yet he had enough of, he had faith in whatever we told him. So he came along. He was terrific."

Ahney (Whitney) Her, Actor, Sue: "When I found out that Clint was doing a movie about the Hmong people, I was kind of like, happy. I was really happy, because I was kind of like: Hmong

people? What? This is random. But then I was sad, because I'm like, 'I might not be able to star in it.'

Ellen Chenoweth, Casting Director: "She is pretty much like her character, fun girl, and friendly. We wanted the sister to have a slightly tougher edge a little more protective. She defiantly had that and a great kind of youthfulness to her too, a great teenage quality that we all loved."

Clint Eastwood: "Whitney jumped right into it, but I looked at all of these people on tapes and I looked at various interviews of them talking and then also even playing with the dialogue. And they seemed to have a natural flair for it, so I figured that once they owned the role they would do even better."

0:24:35 Bill Gerber, Producer: "I think she is the anchor of the movie in many ways. You know she is the one that brings Walt out of his shell. She really gets to his heart quickly and it's for me it's one of the more magnificent parts of the movie."

Ellen Chenoweth, Casting Director: "The role of the priest, Christopher Carley's part, everyone wanted that part. Everyone wants to work with Clint anyway, but that was really a juicy role. And again, Clint didn't care about having a star in that role. At one point he said to me, 'Where are the young Pat O'Brien's?' And I just got it, I got what he wanted. And right after that we saw Christopher Carley. He just looked like a priest. He had this open Irish face, red hair. I showed it to Clint, I was kind of excited about it, because I thought: 'this might be what he is talking about.' And Clint said, 'He looks like Spencer Tracey.' And I knew. I knew he was going to cast him at that point."

Characteristics of the Hmong community: 1) tight knit family, 2) respect their elders, 3) enjoy family gatherings, and 4) they live by traditions of their culture.

Clint Eastwood: "Really there were a lot of good actors, that did very good readings on tape but his was a combination of his delivery and also his look. Because with every role you are looking for a lot of times, you have a lot of good people that audition but they may not be the right look for the picture."

Ellen Chenoweth, Casting Director: "he is really not interested in somebody's A-List or B-list rating. He just knows what he likes, and that is what he trusts. It is a lot of fun for me to be able to find people for him."

Clint Eastwood: "I like to see new people come along and have opportunities. But at the same token, if it's somebody who is well-known and it suits the film then I go ahead and go for it. If I can use somebody lesser known but they appear to fit the role then that's fine. There's really no rule to it, ever picture has its own personality."

Chapter 9: Crazy Old Man 0:31:41



This is the fourth time Clint Eastwood has played a Korean War veteran. The first was in *Thunderbolt and Lightfoot* (1974) as John Thunderbolt Doherty, where he played a retired bank-robber who won the Silver Star in Korea. Then *Heartbreak Ridge* (1986), where he played Marine Sgt. Thomas Highway. Finally in *Absolute Power* (1997) he played jewel thief Luther Whitney. Eastwood is in real life a Korean War veteran; though unlike his characters he saw no combat.

Clint Eastwood: “This is not really a car picture. The car is just a symbol of part of Walt. Walt sort of is the Gran Torino. He worked on them in the factory and he is as antique as they are. Most kids are interested in cars when they grow up, and in Walt’s case he was always interested in cars because he was in that business.”

Bee Vang, Actor, Thao: “It’s his pride. The last standing thing he could claim to be proud of. Because he made the car himself and he loves it.”

Nick Schenk, Screenwriter: “He put the steering column in that vehicle. And it’s his prize possession. And he allowed himself one beautiful thing.”

Chapter 10: That Brother of Yours 0:36:18

This was the highest grossing movie of Clint Eastwood’s career without inflation.

0:37:00 Hmong people came to America after Vietnam, they helped us in Vietnam, they fought on our side.

Chapter 11: Unhappy Birthday 0:40:13

Revealing mistakes: Walt’s medical form lists DOB as February 1930, yet, when his family celebrates his birthday with him, it is in the summer, green grass, and he joins his neighbors for a cookout. It isn’t February in Detroit. Also, the calendar at the doctor’s office Walt visited is opened to the month of June.

Chapter 12: Not at Peace 0:43:46

0:44:35 Touching a person on the head, that is where the soul resides. Looking a Hmong person in the eye is considered disrespectful.

0:48:18 Coughing of blood is foreshadowing, but what is it foreshadowing? (Impending death.)

Chapter 13: Fixer and Toad 0:48:45

Continuity: When Walt is drinking the beer in Sue’s kitchen the level of the beer gets higher the longer he drinks it.

Continuity: When Walt goes downstairs during the barbecue, he places his beer on the washing machine. In the next shot he has his beer in his hand.

Chapter 14: Making Amends 0:53:56

Clint Eastwood stated that this will be his last movie as an actor.

Chapter 15: Home Improvements 0:57:05

Factual errors: The Gran Torino's Michigan license plate number has 3 letters, followed by 3 numbers, followed by 1 letter. This style of Michigan license plate actually has 3 letters followed by 4 numbers.



Chapter 16: Nice Talking to You 01:01:06

Revealing mistakes: In the scene where Walt is at his neighbor's house and goes into the basement where the teenagers are gathered, he leans against the drier and it rocks, the pivot points being the two catty-corner feet on the diagonal - twisting the right front one, the front pivot foot, in the direction he did, clockwise looking down on the screw from his perspective, would actually raise that foot more, not lower it which is what is needed to stop the drier from rocking.

Paula Yang, Hmong Consultant: "I got a call one day from a friend saying, Clint Eastwood is going to do a story with some Hmong stories in it. We looked at him as a superstar when I first came to America and did not speak English but saw him on television. And for today for him to take an interest and say: I want to do a story about the Hmong people, its just heart touching."

Sonny Vue, Actor, Smokie: "The Hmong people, they are always about family, always about bringing together, eating together."

Bee Vang, Actor, Thao: "We try to stick to each other, because if we don't help one another, nobody's going to help us. And I guess that is one of the reasons why it kind of helps Walt to realize and appreciate Hmong culture a bit more."

Gary Roach, Editor: "It is interesting to see how Clint could latch on to a story like this, and take it to heart, and really want to do a good job and show how important the Hmong people are in our community."

Brooke Chia Thao, Actor, Vu: "The young always respect the elderly. They teach the young to carry their heritage, and also to respect each other, to care for your loved ones."

Clint Eastwood: "Most people I talked to don't know what the Hmong culture is. Because they helped America during the Vietnam War, they became refugees, so a lot of them have withstood a lot of sadness. So they are tough people. He realizes that these people are intelligent, and they are very respectful of their culture. But eventually he comes around and befriends these people"



0:59:07 Revealing mistakes: In the scene where Walt is working Thao and it is raining, but you can see the blue sky in the reflection of the house

windows. However, while it is normally overcast and cloudy when it's raining, it is not always, and the sky can be blue while it's raining.

1:02:09 Continuity: When Kowalski is seen at the medical office, the physician introduces herself as Dr. Chu but the credits identify Dr. Chang.

Chapter 17: Helpful Hands 01:04:22

Continuity: Walt has Thao paint the neighbor's house. The painted house is clearly visible at one stage. Yet, near the end of the movie, when Walt is mowing his lawn, the new layer of paint has disappeared again.

1:06:08 Incorrectly regarded as goofs: The "Vise-Grip" Walt gives Thao is actually just a set of locking pliers.

Incorrectly regarded as goofs: The medical form shows Walt's marital status as "Married", which is not possible since his wife's funeral is the opening scene of this chronologically told movie. However, this is the first time Walt has been to the doctor since his wife died, and based on the conversation with the doctor, it had been more than 3 years since his last visit. With all that was going on in his life at the time of that visit, it is not unreasonable to believe he just forgot to update his marital status.

Chapter 18: Manning Thao Up 01:10:43

John Carroll Lynch (who played Walt's barber, Martin) also starred in *Zodiac* (2007/I), portraying prime suspect Arthur Leigh Allen. Clint Eastwood played the title character in *Dirty Harry* (1971), a film whose villain was based on the Zodiac killer.

Continuity: In the scene where Thao goes along with Walt to the barbershop, the barber's jacket zipper changes position several times.

Generationally and culturally, Walt and Thao are able to bond when they are talking about the car, or when they are talking about other than their immediate relationship. And that is really where they make that connection. The car stands there as the thing that brings Walt and Thao together.

Boom mic visible: When Walt and Sue start to sit to talk on Walt's back porch, the boom mic appears ever so slightly.

Chapter 19: Construction Job 01:16:28

Continuity: When Walt is in McKay's Office he picks up a cup to put coffee in, but he picks up a paper cup which is double cupped. In the next shot it is only a single cup

Clint Eastwood: "Most of the car's that I liked growing up where all 1930's cars, because they were not making cars during the wars. So '40's cars were really in demand. My first car was a 1932 Chevy coupe. It was all rusted out and it cost \$25 dollars. And I was a kid and that was my first car."

Robert Lorenz, Producer: “The 1972 Gran Torino that we have in this movie, is particularly familiar to me. When I was growing up in high school, I had a ’72 Cutlass. And I had a friend who had a ’72 Gran Torino. So that’s where I developed a real love for cars, especially cars from this era.”

Leslie Kendall, Curator at Petersen Automotive Museum, Los Angeles: “Owning a car is like a rite of passage for most men. They are able to buy something, or maybe they are handed down something from their parents or maybe they work and they buy something and go out there and express themselves with it. This is me. This is what I am. This is how I want the world to interpret my personality. Performance cars, muscle cars, sports cars, fast cars. They all speak to our own personalities. And guys would tend to want to choose the car that they feel would express themselves the best.”

Robert Lorenz, Producer: “Every adolescent goes through that feeling of attaining freedom, when you finally get your wheels. And you can leave the next and go out with your buddies, and more importantly and eventually pick-up girls.”

Geoffrey Miclat, Casting Associate: “The Gran Torino matches Walt’s personality to the Tee.”

Chapter 20: Making Him Look Bad 01:20:05

Boom mic visible: In Walt’s son’s house, above the kitchen table, while he talks to his father (their second phone conversation, while Walt is reviewing the medical records.)

Gary Roach, Editor: “The thing I love most about the script is how he goes from this rough, grumpy man. And you see this amazing transformation at a certain point when he actually starts to take to Thao.”

Brooke Chia Thao, Actor, Vu: “To see the Shaman tell him the way he relates, like: “Wow, I relate to these Hmong people more than I relate to my kids, like they understand me more.”

Geoffrey Miclat, Casting Associate: “To see the Walt character interact with the Hmong people just very old school, he’s just so out of his element. I just found it hilarious, and I don’t take offense. I mean here’s the thing, I come from Asian descent, and I just I know there are differences in the world, and I love difference. Just to see those two worlds mix, I probably was I was really drawn to that.”

Gary Roach, Editor: “I think that it is really a great thing that Clint was so serious about getting it right and bringing in cultural advisors and making sure that everything was as specific and realistic as it could be.”

Joel Cox, Film Editor: “The hardest part when you’re editing those scenes, is hoping that you are editing from one side or another side, angle to angle, you’re cutting through a sentence correctly. Quite frankly, when we had an interpreter sit down with us, we were very close.”

Nick Schenk, Screenwriter: “They nailed it; I think they did a great job. I think that the sets and the costumes, and all that stuff were dead-on.”

Clint Eastwood: “It’s fun, because in a way, you start out with a lot of pre-prejudice and then you work your way out of it through your relationships with various people.”

History of the car used in the film. It is hard to find cars for films, collectors don’t want their cars to get messed up or dirty for a movie, and rentals are usually in pretty bad shape. The car in the movie was located off the internet in an old Ford Trade magazine.



They got it in California and then hauled it all the way to Michigan for the filming. After they completed filming they were going to sell the car locally, so they wouldn’t have to haul it back to California. As the movie progressed, Clint decided that they would keep the car, as it “had done right by them.”

Chapter 21: Getting Ugly 01:22:55

Revealing mistakes: While Walt is on the phone to his son, the medical forms show Detroit and a Michigan zip code, but lists the state as California.

Chapter 22: Targets 01:26:14

Chapter 23: Pissed-Off Padre 01:29:15

Revealing mistakes: When Walt gets angry and punches his hand through the glass cabinet you can tell the glass is a prop piece.

Continuity: After Walt punches in his kitchen cabinets and is sitting in the chair smoking, both of his knuckles are bleeding. At one point his right hand appears without blood while his left is still bloody (dried at this point). In another shot of the same scene, where he’s talking with the priest, both hands are bloody again.

Chapter 24: What Needs to Be Done 01:33:30

Errors made by characters (possibly deliberate errors by the filmmakers): In the bath tub scene he says he never smoked in the house, yet he was smoking before the priest came in his home before they drank beer.

Crew or equipment visible: In the bathroom scene when he is bathing and smoking, the reflection of the camera mans legs are visible on the bathtub.

Chapter 25: At Peace 01:36:33

Continuity: When Walt is in the bar and the priest wants to talk with him, he takes off his hat with right hand and his left hand is down. In the next shot (which is braking the axis) he holds both hands on the table and the hat is gone.

Chapter 26: I Finish Things 01:38:32

Incorrectly regarded as goofs: Walt says he used the M1 Garand rifle that he points at Thao, in Korea. US Military Personnel are not allowed to keep their weapons, as they are government property. However, specific rifles, identified by serial number, were available for purchase after they were deemed obsolete or unfit for service through the Civilian Marksmanship Program.

Walt shows Thao his silver star and pins it to his shirt. In *Thunderbolt and Lightfoot* (1974) as John Thunderbolt Doherty, where Clint Eastwood played a retired bank-robber, Red Leary (George Kennedy) tells Lightfoot (Jeff Bridges) that John won the Silver Star in the Korean War.

Chapter 27: I've got a Light 01:43:45

SPOILER: Walt fires a weapon only once in the movie, accidentally.

Chapter 28. Last Rites and Wishes 01:46:10

Religious symbolism is fulfilled both in the story line, as this is our sacrificial lamb, and in the visual. We get an omnipresent shot, God looking down on the scene, and then his body position mimicking Christ on the cross. From the beginning of the story they have prepared you for his fate, with (1) the illness & coughing up blood, (2) confession, and his (3) hospital visit to the doctor. Walt knew his life was ending, and he wanted to go out in a style that gave something back, but at the same time displayed a sense of justice.

Walt goes through some of the burial rituals: bathing, cleansing the body, cutting his hair and shaving, selecting his burial wardrobe. Factual errors: Walt's military Silver Star medal is actually a bronze star.

Continuity: During the entire movie, one of the balusters in the railing on the front porch of the Hmong house is missing. At the end of the movie when the brother and sister get into the Checker cab to go to the funeral, you can see that the house still has bullet holes and boarded up windows, but the missing baluster reappears.

1:48:37 Deborah Hopper, Costume Director: "This represents a traditional Hmong costume, and as you can see it is very ornate, and it is beautiful. This skirt is like an accordion. Beautiful design. And, this of course, with the fringe in front, this is called, actually their money belt with all the coins hanging off of it. All of this money represents the wealth of the family. Because of the noise level it also wards off evil spirits."

1:50:30 Walt knows he has to help Thao, and the only way he can do that is to show Thao what he knows. Part where Walt gives the car to Thao, is because he earned it, his sons never did anything to earn the car.

Chapter 29. End Credits 01:51:04

One of many movies which features Clint Eastwood singing, the others being: *Paint Your Wagon* (1969), *Two Mules for Sister Sara* (1970), *Honkytonk Man* (1982), *The Beguiled* (1971), *Bronco Billy* (1980), *Any Which Way You Can* (1980), *Kelly's Heroes* (1970), and *Midnight in the Garden of Good and Evil* (1997).

Continuity: During the closing credits with the prolonged shot of the cars driving by the lake, the Gran Torino actually appears a second time.

Blu-Ray Disc Special Features

Behind the Story

The Eastwood Way (19:17 minutes) A master of the personal story, Clint Eastwood continues his tradition of exploring unconditional interpersonal relationships. This feature explores the entirety of the film from the dual perspective of actor and director – and will document Mr. Eastwood's uniquely efficient process.

Exploring the Hmong Culture

The Great Unknown – Bee Vang and Ahney Whitney Her's screen tests included in this portion

In the Driver's Seat

Manning the Wheel (9:23 minutes) A look at the American car culture, specially the Gran Torino, and what this car represents symbolically and metaphorically to the character of Walt Kowalski (Clint Eastwood) and to generations of American men.

The American Man's Love of Cars

Gran Torino: More than a Car (4 minutes) A quick peek at the Detroit car collector's parade.