



Presents

THE MEN WHO STARE AT GOATS

Production Notes

THE MEN WHO STARE AT GOATS

SYNOPSIS

In a comedic look at real life events that are almost too bizarre to believe, a reporter discovers a top-secret wing of the U.S. military when he accompanies an enigmatic Special Forces operator on a mind-boggling mission.

Reporter Bob Wilton (Ewan McGregor) is in search of his next big story when he encounters Lyn Cassady (Academy Award® winner George Clooney), a shadowy figure who claims to be part of an experimental U.S. military unit. According to Cassady, the New Earth Army is changing the way wars are fought. A legion of “Warrior Monks” with unparalleled psychic powers can read the enemy’s thoughts, pass through solid walls, and even kill a goat simply by staring at it. Now, the program’s founder, Bill Django (Oscar® nominee Jeff Bridges), has gone missing and Cassady’s mission is to find him.

Intrigued by his new acquaintance’s far-fetched stories, Bob impulsively decides to tag along. When the pair tracks Django to a clandestine training camp run by renegade psychic Larry Hooper (two-time Oscar® winner Kevin Spacey), the reporter is trapped in the middle of a grudge match between the forces of Django’s New Earth Army and Hooper’s personal militia of super soldiers. In order to survive this wild adventure, Bob will have to outwit an enemy he never thought possible.

The Men Who Stare at Goats was inspired by Jon Ronson’s non-fiction bestseller of the same name, an eye-opening and often hilarious exploration of the government’s attempts to harness paranormal abilities to combat its enemies.

The film stars George Clooney (*Burn After Reading*), Jeff Bridges (*Iron Man*), Ewan McGregor (*Angels & Demons*), Kevin Spacey (*Moon*), Robert Patrick (“The Unit”), Stephen Root (*The Soloist*), Stephen Lang (*Public Enemies*) and Rebecca Mader (“Lost”). It is directed by Academy Award® nominated Grant Heslov (*Good Night, and Good Luck*) from a screenplay by Peter Straughan (*How to Lose Friends & Alienate People*) from the book by Jon Ronson. ***The Men Who Stare at Goats*** is produced by Clooney, Heslov and Paul Lister. Director of photography is Academy Award® winner Robert Elswit (*There Will be Blood*). Editor is Tatiana S. Riegel (*There Will Be Blood*). Costume designer is Louise Frogley (*Quantum of Solace*). Production designer is Sharon Seymour (*Gone Baby Gone*).

STRANGER THAN FICTION

Some stories seem destined to be made into movies—like this one: an army of New Age warriors is bankrolled by the U.S. government to develop methods of combat using only their minds. Amazingly, this story is true. In his extensively researched bestselling book The Men Who Stare at Goats, journalist Jon Ronson uncovers the history of the First Earth Battalion, and in the process sets the stage for an astonishing and hilarious cinematic look at a virtually unknown chapter of American military history.

When producer Paul Lister received the first two chapters of the book from Ronson's literary agent, he found the title irresistible. "It's such a great title," says Lister. "It made me pick up the book right away and say, 'What is this?' And it's the central idea in the movie."

"The chapters were very funny," he adds. "I couldn't wait to get the rest of the book. It was full of strange, true stories that had resonance. That was the draw for me—I thought, 'Hang on a minute. How can something so funny and strange be real?'"

The book contained enough offbeat revelations for two movies, but it didn't conform to a traditional three-act narrative. Screenwriter Peter Straughan was brought in to further develop the story into a script. "As much as I loved the book, it didn't really present as a movie," says Lister. "Peter came in with the vision we needed to transform it. He moved away from pure fact into a fictionalized series of events and characters inspired by the book.

"Peter delivered an unbelievably strong first draft," the producer continues. "It was smart and funny and fresh. There's just nothing else out there like it."

Straughan says his challenge was finding a thread that ran through Ronson's interviews that he could shape into a straight narrative line. "I literally went through the book with a marker and underlined everything I thought couldn't be left out," he says. "Then I tried to work out a storyline that would fit in as much of that as possible.

"What I added was the more mundane stuff that was needed pull it all together," he adds. "People may think we've added the goofier, more slapstick stuff, but it's all true. All of the backstory, like trying to walk through walls, or kill a hamster by staring at it, is taken from various different experiments that were tried out in the Army or the CIA throughout the '60s, '70s and '80s. Some of the sillier scenes in the film are taken word for word from interviews Jon did."

The finished script combines sharp-witted satire and sweet hopefulness, in the spirit of the book. “I kept thinking, what if the hippies had controlled the army, what would the world be like then?” says Straughan. “The tone really comes from the persona Jon brought to his interviews, which is very open and accepting. He’s never snide about the people he’s interviewing, however strange their ideas might seem. I ended up feeling the same way about the characters and the strength of their beliefs, even if I couldn’t always share them.”

The screenplay attracted the attention of Grant Heslov and George Clooney, partners in the production company Smokehouse. Heslov, producer of films including *Good Night and Good Luck* (for which he also garnered an Academy Award® nomination) and *Leatherheads*, was planning his feature film directing debut when the script came his way.

“I fell in love with it,” he says. “I read a lot of screenplays and this one made me laugh out loud from beginning to end. Jon Ronson captured this world in a very real way and Peter adapted as only a really great writer could. When I gave it to George to read, he said, ‘You know what? Let’s do it.’”

Clooney brought more than his star power to the project. “George is a fantastic actor and perfect for the role of Lyn Cassady,” says Lister. “But he isn’t just a movie star. He and Grant know how to make a movie. They can put all the elements together.

“The slightly subversive nature of the material is perfect for them,” adds the producer. “It’s got a political edge. It’s got humor. The point-of-view really gelled with the way they see the world. It was great to have them as the motors that drove this forward.”

Straughan’s screenplay added another, more emotional layer to ***The Men Who Stare at Goats***. “On the surface, it is the story of a group of men in the military who study psychic warfare,” Heslov notes. “But it’s also a road picture about two guys who are both lost in their lives and who forge a real relationship.”

In the film, the fictionalized First Earth Battalion is called the New Earth Army. “We also refer to as it ‘Project Jedi’ in the film,” says Heslov. “They actually called themselves Jedi Warriors. It was all about freeing your mind and coming up with new nondestructive methods of warfare.”

Lister finds the idea of a group of forward-thinking military men who come together to embrace the spirit of the New Age inspiring. “They wanted to find new ways of fighting wars without harming anybody,” says the producer. “In our story, this fantastic,

idealistic, new way of fighting wars gets corrupted, which is also what happened in the real world.”

Jim Dever, a retired sergeant major in the Marine Corps with 25 years of service and the film’s military consultant, was shocked to discover the story was based in reality. “When I got the script, I said, “Is this for real? Did this happen in the Army?” So I did research. It was all there.”

Jon Ronson was inspired to write The Men Who Stare at Goats after hearing an unlikely and fascinating story about a low-profile U.S. Army effort to harness extra sensory perception and telepathy for the purposes of warfare. Jim Channon, a former lieutenant colonel with the Army, told Ronson he was one of the founders of the First Earth Battalion, and had written the field manual for the group after years of research into philosophy, martial arts, psychic arts, healing, psychology and a range of extrasensory experiences.

“They were a group of military men, some highly placed, who desperately wanted to learn paranormal abilities,” says Ronson. “They really did try to walk through walls and become invisible. They practiced greeting the enemy with ‘sparkly eyes,’ and eventually, at Fort Bragg, when the ideas turned darker, they tried to kill goats just by staring at them.”

Channon became interested in alternative warfare after his service in the Vietnam War. He began to investigate a wide array of New Age techniques, including Reichian rebirthing, primal arm wrestling and naked hot tub encounter sessions in order to revolutionize the military. A 125-page mixture of drawing, graphs, and essays detailing a complete overhaul of the traditional army, the manual draws on sources as diverse as Buckminster Fuller, Leonardo Da Vinci and Buddha. It covers topics from visualization techniques and total fitness to the slightly more esoteric “Ethical Combat” and “Earth Prayers.”

“Jim spent years studying with different gurus and New Age movements,” says Heslov.” “When he came back, he wrote a manifesto, so to speak. It outlines a way to fight wars in a peaceful manner. It gets pretty detailed, from the way to deal with the enemy to certain battle tactics.”

Channon convinced his superior officers to allow him to take charge of a battalion of soldiers trained in psychological and paranormal warfare techniques, including remote viewing—an out-of-body experience that enables the subject to see events taking place thousands of miles away—and invisibility.

According to Jon Ronson's meticulously researched book, Major General Albert Stubblebine III was among the first to envision an army of the future that would use advanced sensory techniques to resolve international conflicts. General Stubblebine, a West Point graduate and the commanding general of the United States Army Intelligence and Security Command (INSCOM) from 1981 until his retirement in 1984, passionately believed that every human being alive was capable of performing supernatural miracles.

The general was intrigued by Jim Channon's vision of ending conventional warfare with a battalion of "warrior monks" who could see into the future, read minds, become invisible and teleport. He threw the full weight of his influence behind the idea of a New Age army in a series of under-the-radar projects at Fort Meade. He also devoted considerable time to harnessing his own psychic powers, hoping to perfect the art of *phasing*—which includes the ability to walk through walls.

"The first scene in the book is Major General Stubblebine getting up from behind his desk in Arlington, Virginia," says Ronson. "He announces he's going into the next office, breaks into a jog, and then bumps his nose hard on his office wall."

Soon after becoming head of INSCOM, Stubblebine instituted a program called the High Performance Task Force. The Task Force utilized New Age techniques including neurolinguistic programming and brain synchronization, and sent some of its officers to the Monroe Institute, dedicated to the study of human consciousness.

According to Ronson, the program started very simply. "First the CIA, and then the Department of Defense, got a bunch of soldiers, stuck them in a secret room and told them to be psychic."

"They experimented with things that sound absurd, like 'race-specific stink-bombs' and subliminal sounds and 'attack bees'," he continues. "The first leader of the remote viewing unit—a CIA man called Sidney Gottlieb—also ran a very dark endeavor called MK-Ultra. They would secretly spike the drinks of unsuspecting military people with LSD. Some of the awful things that Kevin Spacey's character does in the movie were inspired by stories about Gottlieb."

"They explored all kinds of philosophies and devices to fight non-lethal wars," says Lister. "They investigated things like 'The Predator,' a little plastic blob that looks like a children's toy but is actually very dangerous."

The official files on the First Earth Battalion remain sealed and the Army says their psi-ops programs were long ago disbanded. But veterans of the program continue to wield influence in and out of the military, including Jim Channon, who is now known as “a global elder” and “the world’s first corporate shaman”; John Alexander, a leading expert on non-lethal weapons; Joseph McMoneagle, one of the original recruits who psychically identified a previously unknown Soviet submarine; Ingo Swann, originator of the term “remote viewing” and developer of the first training protocols; Lyn Buchanan and Mel Riley, who currently offer psi-ops services through a private company in Washington, D.C., and Ed Dames, sometimes called “the real Obi Wan Kenobi,” a renowned remote viewing expert and trainer.

Straughan made a decision not to interview any of the real life figures for his screenplay. “Jon had already done that,” he explains. “I thought it would just muddy my thinking. I needed to go the opposite way and create a fictional narrative that would turn Jon’s book into a full-out comedy movie, so I deliberately kept away from all of that until the writing was all over.”

The producers and director did speak with Jim Channon as they prepared for the film. “Jim is really a smart, free-thinking individual,” says Lister. “He’s a fantastic guy and a huge supporter of the movie. Even though we’ve fictionalized his endeavors, I think he hopes that people will see the movie, have fun, and then make the connection back to the First Earth Battalion.”

Heslov and Clooney pride themselves on running an easygoing set, and by all accounts, the light-hearted tone of the film continued even when the cameras stopped rolling. “We try to do it the same way we run our business,” says Heslov. “We try and have fun. Making movies can be tense. It’s all-consuming. You only have so much time, you only have so much money, so we really try to make it a pleasurable experience.”

“Grant did a splendid job,” says Jeff Bridges, one of the film’s stars. “He created a wonderful atmosphere that was relaxed and focused. He was always open to ideas from the actors, and was very inclusive that way. He came very prepared. I think audiences are in for a wonderful surprise. There’s no way really to describe it. The tone of the movie is funny, scary, serious, endearing. It’s the full gamut of emotions.”

His co-star Kevin Spacey agrees. “Grant had such a clear idea about the movie he wanted to make,” says the actor. “He knew exactly how he wanted the film to move. Surprisingly, the film is quite touching by the end. A part of me really wants to believe it’s

possible to have an army that fights without weapons. And who knows, maybe there is still a branch of the New Earth Army working out of some bizarre Hawaiian villa.”

“It is very, very funny and clever and—most of all—it has a big heart,” says Ronson. “Everyone is fantastic in it. Some of the book’s darkness is in there too, but just the right amount. I’m very proud.”

RECRUITING THE NEW EARTH ARMY

In addition to crafting an irresistible narrative, screenwriter Peter Straughan created a number of plum roles that attracted some of Hollywood's top acting talent. "We're so lucky to have this great cast that George and Grant brought together," says Paul Lister.

Clooney plays Lyn Cassady, a conscript to the New Earth Army. "Lyn is a compilation of various characters who appeared in the book," says Straughan. "They are all ex-military figures who were involved in various different projects that were like Project Jedi. I picked the best bits of those people and put them together in Lyn."

Clooney's well-known sense of humor set the tone for the production, both on- and off-camera. "George is a really funny guy," says Heslov. "He knocks it out of the park in this role. On top of that, he also brings a real grounded gravitas, and a salt-of-the-earth quality to the character."

Lyn's mentor, Bill Django, is played by Academy Award® nominee Jeff Bridges. "Django is the founder of the New Earth Army," explains Lister. "He's a visionary and a free thinker who has fallen on hard times. Towards the end of the movie, he has to reclaim his role as leader. Jeff brought enormous creative energy to the set. He's full of ideas and wants to explore different ways of doing things that give the director and the editor many options."

The character is a composite drawn from several characters in Ronson's book, says Bridges. "I got a lot of inspiration and a lot of valuable information from Jim Channon, who is a pioneer in this field," he says. "And I used my memories of John Lilly. He's the guy who invented the isolation tank. He also worked on interspecies communication with dolphins. He was a big inspiration for me."

The Men Who Stare at Goats appealed to Bridges as the kind of film he would like to see himself. "I like to be surprised," the actor says. "This certainly fits that bill. I've never seen anything like this movie. You don't know what to expect next. It takes you on a wild adventure."

The chance to work with actors he likes and admires was also a big draw for Bridges. "Kevin Spacey is a good friend of mine. It's always great to be able to play with your buddies, and he's wonderful in the part."

In fact, they met while Spacey was still in high school. "He and his brothers and his father came to my high school to perform," remembers Spacey. "My drama class was

their backup chorus. When we ended up doing K-PAX together, we spent a lot of time in Jeff's trailer singing along because he loves to play the guitar and sing.

Like most of the other people involved with the film, Spacey was initially surprised to learn it is based on the truth. "I was amazed to learn that these programs went all the way back into the 1950s," he says. "The United States Army believed that the Russians were spending a great amount of money on psychic discoveries. And the only reason the Russians were doing it was because they thought the Americans were doing it."

Spacey plays Larry Hooper, a renegade Jedi. "In every organization, there's a character that could spoil the fun for everyone else," notes Lister. "That's Kevin's role in this movie, and he does it with a twinkle in his eye."

Hooper is the kind of character Spacey excels at portraying, says Heslov. "He gets under the skin of this guy—and he's also incredibly funny. Hooper embodies the exact opposite of the spirit that all these guys should have and there's a competition between his character and George's character, Cassady. At least, he's in competition with Cassady, although Cassady isn't really in competition with anybody."

"Larry Hooper is the Judas of the group," according to Spacey. "He's a jealous, petty, mean-spirited character who does everything he can do to destroy anyone he sees as his enemy, which in this case is George Clooney's character."

Spacey knew Ewan McGregor before the film as well. "I directed Ewan in a commercial for a British television network a few years ago," he says. "He was dressed in a tomato suit standing next to Dame Judi Dench, who was dressed as a lobster and they announced the film in Trafalgar Square. Ewan says I got him over his fear of ever being photographed doing something incredibly embarrassing, because that was about as embarrassing as you could imagine."

The film marks the first time Bridges and Ewan McGregor have worked together, and the actors developed a strong bond during their scenes together. "Ewan's role is the thread that runs through the whole movie," says Bridges. "We have some dance scenes and crazy, crazy stuff we do together."

McGregor was eager to work with Bridges as well as Clooney. "There's a list of actors that I'd like to work with, and both of them were on there," he says. "I did work with George on an episode of 'ER' years ago and I've always wanted to work with him again."

“Then when I heard that Jeff was involved, I was beside myself,” he continues. “Jeff’s incredibly meticulous and well-prepared, and then you really get to play with him when the camera is turning. We did this amazing tai chi exercise on top of a container in the middle of the desert as the sun was setting. It’s one of those movie moments that I won’t ever forget.”

Like most people, McGregor was unaware of the existence of the First Earth Battalion before getting involved with the film. “I knew nothing about it or about Jim Channon,” he says. “Making my character a journalist is a very clever way of presenting the information. I’m asking all the questions and soaking it all in, just like the audience.”

HURRICANES, BLIZZARDS AND FAINTING GOATS

The Men Who Stare at Goats takes its characters from small town Michigan to the Iraqi desert, with several stops along the way. “This is a little film with big ideas and big locations,” says Paul Lister. “It took a lot of wrangling. This story takes place briefly in 1970s Vietnam. We’re in the 1980s. We’re in 2003. We’re in Iraq. We’re in Fort Bragg. It’s really got scope and that means there was a lot of moviemaking to be done.”

Location scout S. Todd Christensen covered over 14,000 miles finding the right locations for the film, a personal record. “There was one day of scouting that started in Albuquerque, went 80 miles to the Zia Pueblo, then to Roswell, Mescalero Flats, White Sands and Alamogordo,” Christensen remembers. “By the time we got back to Albuquerque, we had driven 700 miles in just over 16 hours. As I told Grant, it was my biggest day ever.”

Christensen found some stunning backdrops for the film in his travels. “I found a dry lake bed in Willard, New Mexico on Google Earth,” he says. “It’s this vast 10-mile dry lake bed that’s alkaline, so it’s very white and absolutely gorgeous. It’s also very desolate. No plant life; there’s very little of anything but sand, which is what they wanted.”

Shooting New Mexico for the Iraqi desert worked well visually, but the weather was not always cooperative. “It turned very cold towards the end of the shoot,” says Heslov. “In the film, it was supposed to be 100-plus degrees and it was 30. George and Ewan were in T-shirts, but sometimes you just have to shoot, so we worked around it. When it started snowing, we had to stop for a couple of hours and wait for it to melt.”

That was what McGregor refers to as “an interesting acting exercise.” “You take off all the layers and tell yourself ‘Okay it’s warm, it’s warm, it’s warm. Someone would have to put sweat on us, which just makes you colder, of course. It was bizarre.”

To stand in for Vietnam, the filmmakers shot in Puerto Rico during hurricane season. Jon Ronson and Peter Straughan joined the cast and crew there. “When they started filming, I thought George Clooney and Ewan McGregor must be having unimaginable fun,” says Ronson. “I wanted to be part of it. So Peter and I flew to Puerto Rico. It turned out that they weren’t having unimaginable fun. They were working very hard, for very long hours in really quite arduous circumstances.”

Substituting for Fort Bragg in North Carolina is the New Mexico Military Institute. “They hadn’t done any filming there since *Dress Gray* in 1986,” says Christensen “They had a lot of rules. There was one scene I call the ‘naked guy scene’ that they had some difficulty with so he ended up wearing a skin-colored Speedo.”

And if the filmmakers had any doubts about the authenticity of their information, it was dispelled during their time at the school. “While we were shooting there, we were approached by a representative of the college,” says Lister. He had looked at our shooting schedule and saw “Jedi Earth Prayer.” And he said, ‘Hang on a minute. I did that.’ He had been a part of the First Earth Battalion. This guy was there when they invited Uri Geller, the famous psychic, to demonstrate how to bend a spoon with the power of the mind!”

And then, of course, there were the goats. The filmmakers needed a herd for some of the movie’s most critical scenes. Heslov heard about a particular variety that seemed ideal. “They’re called ‘Fainting Goats’ for obvious reasons,” he says. “These goats pass out when they’re startled. Our cinematographer, Robert Elswit, had seen them on television and they seemed perfect. So we got some goats in and we did a test. But when we startled the goats, they didn’t faint. Nothing. They were just regular goats. I know these goats do exist, but we didn’t see them, so we had to use normal everyday goats.”

Mary Duree, the goat wrangler, says that while goats are highly intelligent, they received no special training for the film. “Goats are easy to make look like they’ve been hypnotized,” she says. “They’re very curious, so they’ll gather up together and just gaze at you. They’re comical animals in a lot of ways.”

Goats are notoriously playful and will cause a commotion when they’re bored. The solution is simple, says Duree. “Their biggest entertainment is eating. Food keeps them quiet.”

Despite some of the apprehensions the filmmakers had, the goats proved easy to work with and popular on the set. “They’re very responsive,” says the director. “George was sure the goats were going to be difficult. He talks a mean game, but once he had a baby goat in his arms, it was love at first sight.”

The time is always right for a good comedy, and according to Paul Lister, ***The Men Who Stare at Goats*** is much more than just that. “Recent foreign policy decisions have caused us as a country to ask some big questions. Finding our way out of those

problems is going to take some out-of-the-box thinking, and this is a story about how to think out of the box.”

ABOUT THE CAST

GEORGE CLOONEY (Lyn Cassady/Producer) is an Academy Award winner who received three Oscar nominations in 2005 alone: Best Director, Best Original Screenplay (*Good Night, and Good Luck.*) and Best Supporting Actor (*Syriana*). It was the first time in Academy history that an individual received acting and directing nominations for two different films. That year, Clooney won the Oscar for Best Supporting Actor and a Golden Globe for his role in *Syriana*. He was also nominated for SAG, BAFTA and Critics' Choice awards for this performance and served as one of the film's executive producers.

In 2007, the Best Picture Oscar nominee *Michael Clayton* earned Clooney a Golden Globe and an Academy Award nomination for Best Actor.

In 2008, Clooney starred in *Leatherheads*, a romantic comedy he directed for Universal. It was the first film produced by Smokehouse, the production company Clooney formed with Grant Heslov.

Clooney's most recent film, the Coen brothers' *Burn After Reading*, was a surprise hit. It reunited him with the Coens for the third time, as they had previously collaborated on *O Brother, Where Art Thou?* (which earned Clooney a Golden Globe for Best Actor in a Motion Picture Musical or Comedy) and *Intolerable Cruelty*, co-starring Catherine Zeta Jones.

Clooney's upcoming projects include *Up in the Air*, directed by Jason Reitman, and the animated feature *Fantastic Mr. Fox*, in which he voices the title character.

Heslov and Clooney worked together at Section Eight, a company in which Clooney was partnered with Steven Soderbergh. Among the films produced by Section Eight were *Ocean's 11*, *Ocean's 12*, *Ocean's 13*, *Michael Clayton*, *The Good German*, *Good Night, and Good Luck.*, *Syriana*, *Confessions of a Dangerous Mind*, *The Jacket*, *Full Frontal* and *Welcome To Collinwood*.

In Section Eight's television division, Clooney was an executive producer and directed five episodes of *Unscripted*, a reality-based show that debuted on HBO. He was executive producer and cameraman on *K Street*, also for HBO.

Clooney made his directorial debut in 2002 with *Confessions of a Dangerous Mind*, which won a Special Achievement in Film Award from the National Board of Review.

His second directorial project, *Good Night, and Good Luck.*, brought him Oscar nominations for writing and directing as well as the Paul Selvin Award from the Writers Guild of America and the Freedom Award from the Broadcast Film Critics Association. The film also earned Clooney two Golden Globe nominations, two BAFTAs, a SAG Award, an Independent Spirit Award, two Critics' Choice Awards, a WGA Award and a DGA Award. For his overall cinematic achievements, he won the 2006 American Cinematheque Award and the Modern Master Award from the Santa Barbara Film Festival.

As an actor, Clooney received critical acclaim for the award-winning drama *Three Kings* and the Oscar-nominated *Out of Sight*. His other film credits include *The Perfect Storm*, *Solaris*, *The Peacemaker*, *Batman & Robin*, *One Fine Day* and *From Dusk Till Dawn*.

Clooney has starred in several television series but is best known to TV audiences for his five years on the hit drama "ER." His portrayal of Dr. Douglas Ross earned him Golden Globe, Screen Actors Guild, People's Choice and Emmy nominations.

Clooney was executive producer and co-star of the live television broadcast of "Fail Safe," an Emmy-winning telefilm developed through his Maysville Pictures. "Fail Safe" was nominated for a 2000 Golden Globe Award as Best Miniseries or Motion Picture Made for Television. The project was based on the early 1960s novel of the same name.

In 2006, Clooney and his father, Nick, went to Darfur to film the documentary *Journey to Darfur*. His work on behalf of Darfur relief led to the actor addressing the United Nations Security Council. He also narrated the Darfur documentary *Sand and Sorrow*.

In 2007, Clooney, along with Brad Pitt, Matt Damon, Don Cheadle and Jerry Weintraub, co-founded *Not on Our Watch*, an organization whose mission is to focus global attention and resources to halt and prevent mass atrocities in Darfur.

Among the many honors received as a result of Clooney's humanitarian efforts in Darfur was the 2007 Peace Summit Award, given at The 8th World Summit of Nobel Peace Prize Laureates at their annual meeting in Rome. Among those presiding over the ceremonies included Rome's mayor Walter Veltroni, Lech Walesa, Mikhail Gorbachev and the Dalai Lama. In 2008, Clooney was designated a U.N. Messenger of Peace. He

was one of eight individuals chosen to advocate on behalf of the U.N. and its peacekeeping efforts.

The son of a television anchorman, Clooney has become a strong First Amendment advocate with a deep commitment to humanitarian causes.

EWAN MCGREGOR (Bob Wilton) was born in Scotland and started acting with the Perth Repertory Theatre. He was still a student at London's Guildhall School of Music & Drama when he won a leading role in Dennis Potter's BBC series "Lipstick on Your Collar." He has worked steadily ever since.

McGregor played the lead role of Obi-Wan Kenobi in George Lucas' three prequels to his initial *Star Wars* trilogy. He made his feature debut in Bill Forsyth's *Being Human* and the next year won widespread acclaim for *Shallow Grave*, his first collaboration with director Danny Boyle. In 1996, he starred in Boyle's critically hailed *Trainspotting* as junkie Mark Renton.

Early film credits include *Emma* with Gwyneth Paltrow, *Brassed Off* and *Little Voice* (both for director Mark Herman), Philippe Rousselot's *The Serpent's Kiss*, Danny Boyle's *A Life Less Ordinary* and Todd Haynes' *Velvet Goldmine*.

In 2001, McGregor starred opposite Nicole Kidman in Baz Luhrmann's musical *Moulin Rouge!* and co-starred in Ridley Scott's *Black Hawk Down*.

Among his other starring film credits are *Deception*, opposite Michelle Williams, and Woody Allen's *Cassandra's Dream*, with Colin Farrell. McGregor starred in *Miss Potter* and *Down with Love*, both opposite Renee Zellweger; *Young Adam*, alongside Tilda Swinton; Tim Burton's *Big Fish*, with Albert Finney; and the animated comedy *Robots*. He also starred in Michael Bay's *The Island*, opposite Scarlet Johansson, and in Marc Forster's *Stay*, with Naomi Watts.

McGregor will soon be seen in the thriller *Incendiary*, which reunites him with co-star Michelle Williams. He most recently starred in *I Love You, Phillip Morris*, opposite Jim Carrey, and *Amelia*, starring Hillary Swank.

On American television, McGregor guest-starred on "E.R." and received an Emmy nomination for his performance.

The young actor debuted on the West End stage as Sky Masterson in the Donmar Theatre's multi-award-winning production of "Guys and Dolls." He revisited the stage in 2008 when he starred in the critically acclaimed West End production of "Othello."

His documentary series "Long Way Down," which chronicled his motorbike trip from Northern Scotland to Cape Town, South Africa, premiered in August 2008 on Fox Reality Channel.

JEFF BRIDGES (Bill Django) last starred opposite Robert Downey Jr. in the Paramount Pictures/Marvel Studios blockbuster *Iron Man* playing the character of Obadiah Stane is one of Hollywood's most successful actors and is a four-time Academy Award nominee.

He earned his first Oscar nod in 1971 for Best Supporting Actor in Peter Bogdanovich's *The Last Picture Show* co-starring Cybill Shepard. Three years later he received his second Best Supporting Actor nomination for his role in Michael Cimino's *Thunderbolt and Lightfoot*. By 1984 he landed top kudos with a Best Actor nomination for *Starman*. That performance also earned him a Golden Globe nomination. In 2001, he was honored with another Golden Globe nomination and his fourth Oscar nomination for his role in *The Contender*, Rod Lurie's political thriller co-starring Gary Oldman and Joan Allen, in which Bridges played the President of the United States.

He just wrapped production on Disney's sci-fi, action, thriller *TRON*, a 3D high-tech adventure set in a digital world. He reprises the roll of Kevin Flynn and stars opposite Garrett Hedlund and Olivia Wilde for director Joseph Kosinski. *TRON* is currently slated for a fall 2010 release.

Next spring he will be seen in the music-based drama *Crazy Heart* playing the character of Bad Blake, a down-on-his-luck, alcoholic country music singer who through his experiences with a female reporter is able to get his life and career back on track while playing a mentor to a hotshot contemporary country star and struggling in his shadow. The film is based on the debut novel by Thomas Cobb and also stars Maggie Gyllenhaal, Robert Duvall and Colin Farrell and is directed by Scott Cooper.

He currently can be seen starring opposite Justin Timberlake in *The Open Road* as Kyle Garrett a legendary ballplayer trying to reconnect with his son while coming to terms with who they are and what kind of men they should be. The film is written and directed by Michael Meredith. Additionally, he is starring in *A Dog Year* for HBO Films/Picturehouse based on the memoir by Jon Katz and directed by George LaVoo who also wrote the screenplay.

Last summer he starred opposite Shia LaBeouf, as Geek a cantankerous washed-up surfer penguin in the Academy Award nominated *Surfs' Up* from Sony

Pictures Animation. The same year he appeared in *The Amateurs*, a comedy written and directed by Michael Traeger, in which citizens of a small town, under the influence of a man in the midst of a mid-life crisis (Bridges), come together to make an adult film.

Prior to that he was in his second film for director Terry Gilliam titled *Tideland* where he played Noah, a drug addicted, has-been, rock guitarist as well as *Stick It* for Touchstone Pictures playing the coach of a team of rule-abiding gymnasts,

The actor's multi-faceted career has cut a wide swathe across all genres. He has starred in numerous box office hits including Gary Ross' *Seabiscuit*, Terry Gilliam's offbeat comedic drama *The Fisher King* (co-starring Robin Williams), the multi-award nominated *The Fabulous Baker Boys* (co-starring his brother Beau Bridges and Michelle Pfeiffer), *The Jagged Edge* (opposite Glenn Close), Francis Ford Coppola's *Tucker: The Man and His Dream*, *Blown Away* (co-starring his late father Lloyd Bridges and Tommy Lee Jones), Peter Weir's *Fearless* (with Isabella Rosselini and Rosie Perez), and Martin Bell's *American Heart* (with Edward Furlong, produced by Bridges' company Asls Productions). That film earned Bridges an IFP/Spirit Award in 1993 for Best Actor.

In the summer of 2004, he appeared opposite Kim Bassinger in the critically acclaimed *The Door in the Floor* for director Todd Williams and Focus Features that earned him an IFP/Spirit Award nomination for Best Actor.

He played a major featured role in *The Muse* (an Albert Brooks comedy starring Brooks, Sharon Stone and Andie McDowell) he has also appeared in the suspense thriller *Arlington Road* (co-starring Tim Robbins and Joan Cusack, directed by Mark Pellington) and starred in *Simpatigo*, the screen version of Sam Shepard's play (with Nick Nolte, Sharon Stone and Albert Finney). In 1998, he starred in the Coen brothers' cult comedy *The Big Lebowski*. Before that, he starred in Ridley Scott's *White Squall*, Walter Hill's *Wild Bill*, John Huston's *Fat City*, and Barbara Streisand's romantic comedy *The Mirror Has Two Faces*.

Some of Bridges' other acting credits include *How to Lose Friends and Alienate People*, *K-PAX*, *Masked and Anonymous*, *Stay Hungry*, *Bad Company*, *Against All Odds*, *Cutter's Way*, *The Vanishing*, *Texasville*, *The Morning After*, *Nadine*, *Rancho Deluxe*, *See You In the Morning*, *Eight Million Ways to Die*, *TRON*, *The Last American Hero* and *Heart of the West*.

In 1983 Jeff founded the End Hunger Network, a non-profit organization dedicated to feeding children around the world. Jeff produced the End Hunger televent, a three-hour live television broadcast focusing on world hunger. The televent featured

Gregory Peck, Jack Lemmon, Burt Lancaster, Bob Newhart, Kenny Loggins and other leading film, television and music stars in an innovative production to educate and inspire action.

Through his company, AsIs Productions, he produced "Hidden in America" which starred his brother Beau. That television movie, produced for Showtime, received a Golden Globe nomination in 1996 for Best TV/Cable Film and garnered a Screen Actors Guild nod for Best Actor for Beau Bridges. The film was also nominated for two Emmy Awards.

One of Jeff's true passions is photography. While on the set of his movies, Jeff takes behind the scenes pictures of the actors, crew, and locations. After completion of each motion picture, he edits the images into a book and gives copies to everyone involved. Jeff's photos have been featured in several magazines including Premiere and Aperture as well as in other publications worldwide. He has also had gallery exhibits of his work in New York at the George Eastman House, in Los Angeles, London and San Diego.

The books, which have become valued by collectors, were never intended for public sale but in the fall of 2003, powerHouse Books released "*Pictures: Photographs By Jeff Bridges*", a hardcover book containing a compilation of photos taken on numerous film locations over the years, to much critical acclaim. Proceeds from the book are donated to the Motion Picture & Television Fund, a non-profit organization that offers charitable care and support to film-industry workers.

Several years ago, Jeff fulfilled a life-long dream by releasing his first album, Be Here Soon on Ramp Records, the Santa Barbara, CA label he co-founded with Michael McDonald and producer/singer/ songwriter Chris Pelonis. The CD features guest appearances by vocalist/ keyboardist Michael McDonald, Grammy-nominated Amy Holland, and country-rock legend David Crosby. Ramp Records also released Michael McDonald's album Blue Obsession.

Jeff, his wife Susan and their three children divide their time between their home in Santa Barbara, California and their ranch in Montana.

KEVIN SPACEY (Larry Hooper) is a two-time Academy Award winner and Artistic Director of The Old Vic Theatre Company. He directed its inaugural production "Cloaca" before appearing in "National Anthems," "The Philadelphia Story," "Richard II," "A Moon for the Misbegotten," which subsequently transferred to Broadway, and "Speed-

the-Plow,” with Jeff Goldblum, directed by Matthew Warchus. He is currently starring at the Old Vic in Trevor Nunn's production of “Inherit the Wind.”

Spacey's previous theater work includes “The Iceman Cometh,” directed by Howard Davies at the Almeida, Old Vic and on Broadway, which earned him The Evening Standard and Olivier Awards for Best Actor; “Lost in Yonkers,” for which he won a Tony Award as Best Supporting Actor; “Long Day's Journey into Night,” with Jack Lemmon, directed by Jonathan Miller on Broadway, the West End and The Seagull at the Kennedy Center.

Spacey's film credits include *Superman Returns*, playing super-criminal Lex Luthor; *Beyond the Sea*, as producer, director and star; *The Usual Suspects*, for which he won the Academy Award as Best Supporting Actor; Sam Mendes' *American Beauty*, which brought him the Academy and BAFTA Awards for Best Actor. Other credits include *Swimming with Sharks*, *Se7en*, *L.A. Confidential*, *Glengarry Glen Ross*, *The Negotiator*, *Hurlyburly*, *K-PAX* and *The Shipping News*.

Shrink, in which Spacey stars with Robin Williams, premiered at the Sundance Film Festival in January, 2009. Nick Moran's *Telstar*, in which he stars opposite Con O'Neil and Pam Ferris, recently debuted at the London Film Festival.

Spacey also recently wrapped shooting on *Casino Jack* and *Father of Invention*, both produced by his production company Trigger Street. Previous Trigger Street films include *The United States of Leland*, *The Big Kahuna*, *21*, *Fanboys* and the HBO feature “Bernard and Doris,” starring Ralph Fiennes and Susan Sarandon, which was nominated for 10 Emmy Awards and three Golden Globes.

Spacey was most recently nominated for an Emmy, Golden Globe and SAG Award as Best Actor for his performance as Ron Klein in “Recount,” a co-production between Trigger Street and HBO. A behind-the-scenes account of the 36-day battle for the Presidency in 2000 between George W. Bush and Al Gore, it won the Emmy for Best TV Film of the Year.

The American-born actor was recently honored with a special Evening Standard Theatre Award for bringing new life to the Old Vic.

STEPHEN LANG (General Hopgood) most recently completed roles in two highly anticipated films, Michael Mann's *Public Enemies* and James Cameron's *Avatar*.

Among Lang's other film credits are *Gods and Generals*, *Save Me*, *The I Inside*, *Shadow Conspiracy*, *Fire Down Below*, *Last Exit to Brooklyn*, *Project X*, *Manhunter*,

Twice in a Lifetime and *D-Tox*, with Sylvester Stallone. Lang was also seen in *Tombstone*, as Ike Clanton, and *Gettysburg*, as General George Pickett.

The Broadway veteran was honored with a Tony nomination for Best Performance by a Featured Actor for “A Few Good Men” at the Music Box Theatre. He also starred on Broadway with Dustin Hoffman in the revival of “Death of a Salesman” and as a homeless man in “The Speed of Darkness.” Other major productions include “Hamlet” for the Roundabout Theatre Company, “Wait Until Dark” at the Brook Atkinson Theatre and “Saint Joan” at the Circle in the Square.

Off-Broadway, Lang was nominated for an Outer Critics Circle Award for Outstanding Solo Performance and the Lucille Lortel Award for Outstanding Solo Show in “Beyond Glory,” which he also wrote and directed and originally staged at the Goodman Theatre. He also starred in John Patrick Shanley’s “Defiance” at the Manhattan Theatre Club, “The Guys at the Flea Theatre,” “Rosencrantz and Guildenstern Are Dead” at the Union Square Theatre, and “36 Views” at the Public Theatre.

Lang’s television appearances include the movies and miniseries “The Bronx Is Burning” on ESPN, “At the Mercy of a Stranger” for CBS, “A Town Has Turned to Dust” for the Sci-Fi Channel and the Showtime movies “Escape: Human Cargo” and “Gang in Blue.” He played the title role in Mark Tinker’s “Babe Ruth” for NBC. Lang was also a series regular on “The Fugitive” and Michael Mann’s “Crime Story,” among many other television appearances.

NICK OFFERMAN (Scotty Mercer) began his professional career on stage in Chicago, co-founding the Defiant Theatre and appearing at the Steppenwolf and the Goodman, among others. He continued his theater career in Los Angeles, appearing in many shows at The Evidence Room; he also appeared Off Broadway in “Adding Machine” at The Minetta Lane. He was most recently cast in the new NBC comedy “Parks and Recreation” as Amy Poehler’s boss, Ron Swanson.

Offerman’s previous television credits include “American Body Shop,” “Will & Grace,” “Deadwood,” “ER,” “George Lopez,” “Gilmour Girls,” “24,” “The West Wing,” “NYPD Blue,” “CSI:NY” and “Monk.” His film credits include *All Good Things*, *Sin City*, *Miss Congeniality 2*, *The Go-Getter*, *Patriotville*, *Wristcutters*, *November*, *Groove* and *Treasure Island*.

He also recently completed a how-to video for Bear Mountain Boats about building your own wooden canoe.

TIM GRIFFIN (Tim Kootz) recently appeared in the action hits *Iron Man* and J.J. Abrams' *Star Trek*. He previously was featured in the comedy *Leatherheads* and the Sci-Fi hit *Cloverfield*.

Griffin's other movie credits include *The Bourne Supremacy*, *Danika*, *Kids in America* and John Singleton's *Higher Learning*. He also appeared in the telefilms *For the Very First Time*, *Taking a Stand* and Showtime's *The Last Escape*.

The Chicago native has had recurring roles on the television series "Grey's Anatomy," "The Unit," "E.R.," "Party of Five," "Against the Grain" and the daytime drama "General Hospital."

WALEED F. ZUAITER (Mahmud Daash) was last seen in the HBO/BBC miniseries about Saddam Hussein, "House of Saddam." He recently completed filming the indie feature *Veronika Decides to Die*, based on the novel by Paulo Coelho, with Melissa Leo, David Thewlis and Sarah Michelle Gellar.

On stage, Zuaiter performed at The Kennedy Center in a one-night only production of "Betrayed," the Lucille Lortel Award-winning new play that enjoyed success during its extended run at The Culture Project in New York.

Born in San Francisco and raised in Kuwait, Zuaiter began acting while attending George Washington University. After graduating with a degree in philosophy and theater, he began performing on stage in D.C. before returning to the Bay Area, where he was cast in Tony Kushner's production of "Homebody/Kabul" in Berkeley, California.

Zuaiter recently starred in the U.S. premiere production of David Greig's "The American Pilot" at the Manhattan Theatre Club, under the direction of artistic director Lynne Meadow. He performed opposite Meryl Streep and Kevin Kline in the Public Theatre's production of Bertolt Brecht's "Mother Courage," adapted by Tony Kushner and directed by Tony Award-winner George C. Wolfe. He was part of the cast that earned the 2006 Drama Desk Award for Outstanding Ensemble Performance for the Public Theatre production of David Hare's play "Stuff Happens," directed by Tony Award-winner Daniel Sullivan.

Other stage credits include the Broadway production of "Sixteen Wounded" as well as Off Broadway stagings of "Masked" and "Guantanamo."

Zuaiter is a producer of the critically acclaimed New York Arab-American Comedy Festival (NYAACF), which will enter its fifth annual season in January 2008, and which had its Los Angeles premiere in January of 2006. The NYAACF is the largest comedy festival in the U.S. that brings together Arab-Americans to showcase a unique and edgy brand of humor.

Zuaiter formed Lion & Light Productions, LLC upon optioning the rights and adapting for the screen the PEN-Oakland Award-winning novel On the Hills of God, by Ibrahim Fawal. His company owns options on other feature film properties that are in various stages of development.

Zuaiter's television credits include the Spike Lee-directed "M.O.N.Y." on the USA Network as well as guest-starring appearances on the series "Numb3rs," "The Unit," "Law & Order: Criminal Intent" and "Untold Stories."

ROBERT PATRICK (Todd Nixon) is a veteran film and television actor best known for his starring role opposite Arnold Schwarzenegger in *Terminator 2: Judgment Day*. He also recently starred as Johnny Cash's father in the multi award-winning biography *Walk the Line*.

Patrick was recently seen starring as Colonel Tom Ryan in CBS' action-drama "The Unit," produced by David Mamet. He most recently appeared on the big screen in the comedy *Strange Wilderness*, about a television nature show that goes in search of Bigfoot to boost ratings.

Patrick's other recent big screen appearances include Clint Eastwood's *Flags of Our Fathers* and *We Are Marshall* with Matthew McConaughey. He was previously featured in *The Marine* and with Harrison Ford in *Firewall*.

Audiences will remember Patrick as John Doggett on the last two seasons of "The X-Files." His extensive television and film resume includes a recurring role in the second season of HBO's "The Sopranos."

Patrick's film credits include *Charlie's Angels: Full Throttle*, *Ladder 49*, *Spy Kids*, *All the Pretty Horses*, *The Faculty*, *From Dusk Till Dawn 2: Texas Blood Money*, *Copland*, *Eye See You*, *A Texas Funeral* and the romantic drama *The Only Thrill*, in which Patrick starred alongside Diane Keaton, Diane Lane and Sam Shepard.

Patrick also appeared in *Rosewood* for director John Singleton, *Striptease*, *Fire In The Sky*, *Double Dragon: The Movie*, *Decoy*, *The Last Gasp* and *Hong Kong '97*. He was also featured in an episode of Showtime's "The Outer Limits," the TNT original

movie “Bad Apple” and the CBS miniseries “Elvis,” in which he played Elvis Presley’s father.

Patrick’s upcoming films include the thriller *Autopsy* and *Alien Trespass*, with Eric McCormack.

Born in Marietta, Georgia, Patrick was an avid athlete who began acting after sitting in on some drama classes in high school. He moved to Hollywood in 1984 and was cast in the beatnik play “Go.” He got his big break during this performance when he was discovered by director Roger Corman.

Patrick currently lives in Los Angeles with his wife Barbara and their two children.

REBECCA MADER (Deborah Wilton) is best known to film audiences for her role in *The Devil Wears Prada*. She most recently co-starred in the independent comedy *The Rainbow Tribe*. Her other film credits include the Will Smith hit *Hitch* and the indies *The Great World of Sound*, *Mimic: Sentinel* and *Replay*.

On television, Mader played the character Charlotte Lewis in the most recent season of “Lost.” She was also a regular on the series “Mr. and Mrs. Smith” and “Justice” and co-starred in the telefilm “Samantha: An American Girl Holiday.” Mader has also had recurring roles in the series “Starved” and the daytime drama “One Life to Live.”

ABOUT THE FILMMAKERS

GRANT HESLOV (Director and Producer) was the producer and co-writer of the George Clooney-helmed *Good Night, and Good Luck*. The film earned an Academy Award nomination for Best Picture and Heslov shared a Best Screenplay nomination with Clooney. The pair also garnered BAFTA nominations for Best Picture and Best Screenplay, as well as a Golden Globe nod for Best Screenplay, and won the Best Screenplay award from the Venice Film Festival.

Heslov co-produced the Coen brothers' collaboration *Intolerable Cruelty* and most recently produced the comedy feature *Leatherheads*, both starring Clooney, the latter film for Smokehouse Pictures, the production company in which the two are partnered.

Heslov began his career as an actor and made his directorial debut with the award-winning short *Waiting for Woody* in 1998, which he also wrote.

For television, Heslov served as director and executive producer of the critically acclaimed series "Unscripted" and co-executive producer of "K Street," both for HBO.

As an actor, Heslov's feature credits include roles in *The Scorpion King*, *Dante's Peak*, *The Birdcage*, *Congo* and *True Lies*.

PAUL LISTER (Producer) recently produced the HBO movie "Temple Grandin," the biography of the extraordinary autistic woman who became one of the top scientists in the field of humane livestock handling. The film stars Clare Danes in the title role and co-stars Julia Ormond, Catherine O'Hara and David Strathairn.

Lister began his film career as associate producer on the popular indie feature *Letter to Brezhnev*, starring Alfred Molina, Peter Firth and Alexandra Pigg, who earned a Best Actress BAFTA nomination for her performance. Lister subsequently produced the feature *Vroom* with Diana Quick, Clive Owen and David Thewlis.

The British-born filmmaker spent 10 years as a development executive at DreamWorks. Among the features he helped launch was Academy Award winner *Gladiator* (Best Picture). While at DreamWorks, Lister worked with such outstanding filmmakers as Ridley Scott, Neil Jordan and Robert Redford.

PETER STRAUGHAN (Writer) has become one of the most sought-after writers in the movie business since his screenplay for *The Men Who Stare at Goats* made the rounds. He is currently working on four film projects, including one he hopes to direct. Among these projects is *Our Brand Is Crisis*, which is in development for Smokehouse and Warner Bros.

Straughan has written the screenplays for the Working Title Films production *Sixty Six*, directed by Paul Weiland (co-written with Bridget O'Connor); the comedy *How to Lose Friends & Alienate People*, starring Simon Pegg and Gillian Anderson; and *The Debt*, which is currently in production for Miramax Films and director John Madden. He is also adapting the book Second Lives, by Tim Guest for director David Fincher.

Born and raised in Northeast England, Straughan studied English at university, where he got into the drama society and wrote his first play. When he finished school, he continued writing for theater, then expanded his literary output into radio, television and film. His work for stage includes "Bones" (published by Methuen), which premiered in 1999 at Live Theatre in Newcastle, London. He also penned "Noir" (published by Methuen), which premiered in May 2002 on the main stage at Newcastle Playhouse in the first ever Live Theatre/Northern Stage Ensemble co-production.

Straughan's dramatic work on radio includes "Metropolis" for BBC Radio 4, which won the Prix Italia, and "M" for BBC Radio 3, which earned the writer his second Prix Italia for radio drama.

JON RONSON (Novelist) is an author, journalist and documentary filmmaker. His books, Them: Adventures With Extremists and The Men Who Stare At Goats were international bestsellers. He's also the author of two collections of journalistic essays that first appeared in *The Guardian*: Out Of The Ordinary: True Tales of Everyday Craziiness and What I Do: More True Tales of Everyday Craziiness.

Ronson has made a number of documentary films including the acclaimed five-part series *The Secret Rulers of the World* and the multi award-winning *Tottenham Ayatollah*. His most recent documentaries are *Reverend Death*, *Stanley Kubrick's Boxes* and *Robbie Williams and Jon Ronson Journey to the Other Side*.

He is a regular contributor to Public Radio International's "This American Life" and presents his own show on BBC Radio 4, "Jon Ronson On..."

A native of Cardiff, Wales, Ronson is currently collaborating with Peter Straughan on a screenplay, as well as writing a new book.

ROBERT ELSWIT (Cinematographer) won the Academy Award last year for his work on *There Will Be Blood* for director Paul Thomas Anderson. That film also won top cinematography honors from The American Society of Cinematographers, the Los Angeles Film Critics Association and The New York Film Critics Circle, among others. He had been previously Oscar nominated for his work on George Clooney's *Good Night, and Good Luck.*, which earned him the Independent Spirit Award for Best Cinematography.

Elswit has collaborated with Paul Thomas Anderson on every major film the director has made, beginning with the crime drama *Hard Eight* in 1998. Their other collaborations include *Boogie Nights*, *Magnolia* and *Punch-Drunk Love*.

The D.P. of choice for George Clooney, Elswit previously worked with the actor-director-producer on the political thriller *Syriana* and the Oscar-nominated *Michael Clayton*, directed by Tony Gilroy.

Elswit's other feature film credits include Gilroy's recent *Duplicity*, *The Burning Plain*, with Charlize Theron and Kim Basinger, David Mamet's action-drama *Redbelt*, *American Dreamz* for director Paul Weitz, the John Grisham thriller *Runaway Jury*, Mamet's *Heist* and Joel Schumacher's *8MM*. His earlier work as director of photography includes *The River Wild*, *A Dangerous Woman*, *Waterland*, *The Hand That Rocks the Cradle*, *The Sure Thing*, *Desert Hearts* and the acclaimed HBO feature *Paris Trout*.

Elswit lives in Los Angeles with his wife, visual effects producer Helen Elswit.

SHARON SEYMOUR (Production Designer) most recently designed the crime drama *Gone Baby Gone* as well as the Diane Keaton-starrer *Because I Said So*.

A native of Pennsylvania, Seymour graduated from Ithaca College with a degree in theater, then moved to New York City to pursue a career in theater. She switched her interest to film and switched residences to Los Angeles, where she earned a graduate degree in production design from AFI.

After graduation, she worked as an art director on features including *In a Shallow Grave* and *Pacific Heights*. She also worked on several television shows, among which was a pilot for a sketch comedy series conceived by Ben Stiller. The actor subsequently hired her to serve as production designer on his directorial debut, *Reality Bites* and then *The Cable Guy*.

Her other film credits include *Flicka*, *Friday Night Lights*, *Bad Santa*, *The Rules of Attraction*, *40 Days and 40 Nights*, *Novocaine*, *Duets*, *The Truth About Cats & Dogs* and *Don Juan de Marco*.

TATIANA S. RIEGEL, A.C.E. (Editor) recently edited the comedy hit *Lars and the Real Girl*. She was the second editor on Paul Thomas Anderson's Oscar-nominated *There Will Be Blood*, editor on Wim Wenders' *The Million Dollar Hotel* and co-editor on Gregg Araki's *Splendor*.

In 2008, Riegel received an ACE Eddie award for her work on the HBO film "PU-239," directed by Scott Z. Burns. She also edited the pilot for the Showtime series "The United States of Tara," created and produced by Steven Spielberg and Diablo Cody, starring Toni Colette. Riegel's work can also be seen on the NBC pilot episode of "My Own Worst Enemy," starring Christian Slater, and the pilot of "The Cleaner," both directed by David Semel.

Her other credits include the popular Emmy Award-winning series "House," "American Dreams" for NBC and several pilots, including "Pasadena," directed by Diane Keaton for Fox.

Riegel began her career as apprentice editor on the Independent Spirit Award winner *River's Edge* and was first assistant editor on Quentin Tarantino's *Pulp Fiction*. She was also first assistant on *Four Rooms* and associate editor on *Jackie Brown*.

LOUISE FROGLEY (Costume Designer) previously collaborated with George Clooney and Grant Heslov on *Leatherheads* and *Good Night, and Good Luck*. She has worked with Clooney on three other films: *Syriana*, *The Good German* and *Ocean's Thirteen*.

A four-time nominee for the Costume Designers Guild Award for Excellence in Film Design, Frogley most recently worked on the box office blockbuster *Quantum of Solace*. Her guild nominations came from *Good Night, and Good Luck*., *Ocean's Thirteen*, *Syriana* and *Traffic*.

Frogley's other film credits include *The Skeleton Key*, *Constantine*, *Man on Fire*, *The Rules of Attraction*, *Spy Game*, *Dancing at the Blue Iguana*, *Stigmata*, *The Limey*, *U.S. Marshals*, *Speed 2: Cruise Control*, *Executive Decision*, *The Cure*, *Wilder Napalm*, *Storyville*, *3 Men and a Little Lady*, *Warlock*, *Bull Durham*, *Half Moon Street*, *Mona Lisa*

and *Defense of the Realm*. She began her film career as assistant costume designer on the Academy Award-winning *Chariots of Fire*.

The British-born Frogley currently makes her home in Los Angeles.

ROLFE KENT (Composer) Unexpected texture, sounds and a signature musical personality are the hallmarks of British film composer Rolfe Kent, who has scored more than 40 films, including *Sideways* (for which he was nominated for a Golden Globe and Critics Choice Award in 2007), *About Schmidt*, *Election*, *Mean Girls*, *Freaky Friday*, *Nurse Betty*, *Legally Blonde*, *Oxygen*, *Wedding Crashers*, *Just Like Heaven*, *The Matador*, *The Hunting Party*, *The Lucky Ones*, *17 Again*, *The Ghosts of Girlfriends Past*, *Thank You for Smoking* and *Up in the Air*. Kent also composed the Emmy-nominated main title theme for the Showtime hit, “Dexter.”

Kent has the distinction of attracting and sustaining relationships with directors as popular and diverse as Alexander Payne, Mark Waters, Jason Reitman, Burr Steers and Richard Shepherd, among others.

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