

Festival de Cannes 2010
Official Selection – In Competition

River Road Entertainment and Participant Media
presents

In association with Imagenation Abu Dhabi

A River Road/Zucker Pictures/Weed Road Pictures/Hypnotic Production

A Film by Doug Liman

Naomi Watts
Sean Penn

FAIR GAME

Screenplay by Jez Butterworth and John-Henry Butterworth
From the books "The Politics of Truth" by Joseph Wilson
and "Fair Game" by Valerie Plame Wilson

Produced by
Bill Pohlada, Janet Zucker, Jerry Zucker, Akiva Goldsman,
Doug Liman and Jez Butterworth

Running Time : 1H46

Release Date: Fall 2010

International Distribution
Summit Entertainment
Asmeeta Narayan
E: anarayan@summit-ent.com

International Public Relations
DDA Public Relations
Alice Gledhill Hall / Christelle Dupont
E: fairgame@ddapr.com

FAIR GAME

A fascinating glimpse into the dark corridors of political power, **Fair Game** is a riveting drama based on the autobiography of real-life undercover CIA officer Valerie Plame, whose career is destroyed and her marriage strained to its limits by a White House press leak.

Starring two-time Academy Award® winner Sean Penn (*Mystic River, Milk*) and Oscar® nominee Naomi Watts (*Eastern Promises, King Kong, 21 Grams*), **Fair Game** is directed by Doug Liman (*The Bourne Identity, The Bourne Ultimatum, Mr. & Mrs. Smith*) and written by Jez Butterworth (*The Birthday Girl*) & John-Henry Butterworth. It is produced by Bill Pohlad (*Into the Wild, Brokeback Mountain*), Jerry Zucker (*Rat Race, My Best Friend's Wedding*), Janet Zucker (*Rat Race, First Knight*), Akiva Goldsman (*Hancock, I am Legend, The Da Vinci Code*), Doug Liman and Jez Butterworth. Director of photography is Doug Liman. Editor is Christopher Tellefsen (*Capote, A Guide To Recognizing Your Saints*). Production designer is Jess Gonchor (*No Country for Old Men, A Serious Man*). Cindy Evans (*Marley & Me, HBO's "Temple Grandin"*) is costume designer.

A covert officer in the CIA's counter-proliferation department, Valerie Plame (Naomi Watts) discovers that, contrary to the belief of many in the U.S. government, Iraq has no active nuclear weapons program. Meanwhile, Valerie's husband Joe (Sean Penn) is sent to Africa to investigate rumors of possible sales of enriched uranium to Iraq. Finding no such deals took place, Joe writes a *New York Times* piece outlining his conclusions, igniting a firestorm of controversy.

Soon Valerie's top-secret identity is leaked to high-profile Washington journalists. Is it an unhappy accident or a coordinated campaign to retaliate against her husband? With her cover blown and her overseas contacts left vulnerable, Valerie is pushed to the breaking point as her career and private life collapse. Friends and family become indignant, then distant. Valerie receives anonymous death threats, and Joe's business dries up. After 18 years serving the government, Valerie—a mother, a wife and a field officer with an impeccable record—now struggles to save her reputation, her career and her marriage.

Crackling with sharp dialogue, intrigue and heart-pumping suspense, FAIR GAME is a gripping account of one woman's struggle to overcome a staggering betrayal and reclaim her life.

THE SPY WHO WAS LEFT IN THE COLD

In late 2001, Valerie Plame was juggling two lives: her personal life as the wife of retired ambassador Joe Wilson and mother to their young twins, and her secret professional life, running covert missions for the CIA. As leader of the agency's Joint Task Force on Iraq, Valerie was tasked with infiltrating Saddam's weapons programs at a crucial moment in the run-up to the Iraq war.

"Certainly it was a fascinating story from a political point of view," says *Fair Game* producer Jerry Zucker. "But the more we heard from Valerie and Joe about the effect this had on their marriage, the more we realized that here was a deeply personal human drama."

The Wilson's story had played out very publicly. Dispatched by the U.S. government to Niger to confirm reports of a large purchase of uranium by the Iraqi government, Joe Wilson concluded that the rumors were unfounded, but his findings were ignored by the Bush administration.

The former State Department official was no friend of Saddam Hussein. He was the last American diplomat to meet with the dictator after Iraq's 1990 invasion of Kuwait, personally demanding the withdrawal of Iraqi forces. He also faced down Hussein when the Iraqi President threatened the lives of any foreigners living in Iraq, rescuing thousands of Americans before he left the country himself.

But Wilson, an inveterate truth teller, was outraged by the White House's decision to falsely cite the debunked uranium sale as proof that Iraq was currently on the verge of producing a nuclear weapon. Shortly after he published an article refuting the claim in *The New York Times*, Valerie Plame's identity as a covert officer was revealed. The Wilsons, their family and scores of her associates were deliberately endangered. The unidentified source was clearly a high-ranking Bush administration official.

"You couldn't have made this up," says producer Janet Zucker.

After learning more about the Wilsons, the producers realized the story was much deeper and richer than the headlines. Joe and Valerie were a couple whose lives had been turned upside down in the most wrenching personal terms.

Each reacted very differently to the campaign against them. Joe fired back with both barrels, alleging that the revelation was criminal act. But after a lifetime in the shadows, Valerie was reluctant to go public. "Here was a woman who led a secret life for a long time," says Jerry

Zucker. “Her most intimate friends thought she was a venture capitalist. Suddenly she is thrust into the spotlight and revealed as a spy, forced to speak out publicly and defend her life. It was an incredible reversal.”

The Zuckers commissioned prize-winning screenwriter Jez Butterworth and his brother John-Henry Butterworth to craft a screenplay based on the Wilsons’ experiences. The Butterworths, who are British, had no idea who Valerie Plame was when they were contacted. “We also knew nothing at all about the U.S. political system, except for the most general knowledge,” says Jez. “But the story was so intriguing, we were eager to learn more about it.”

The screenwriters saw the potential cinematic gold in the characters and conflict in the story, recognizing that what happened to the Wilsons after Valerie was “outed” struck at the very heart of their family and their marriage. “I’m not sure I know how to write political scenes even though my political sympathies were with the Wilsons,” Jez says. “But characters I know.”

Yet when the Butterworths signed on to write the screenplay, they found themselves facing restrictions unlike any they had ever encountered before. Even Valerie Plame’s unpublished memoir was off limits to them until the CIA finished vetting it. “We first became interested in making **Fair Game** because we saw an opportunity to tell the story of two remarkable people at the center of a pivotal moment in history,” says Janet Zucker. “As we began developing the project, we discovered that conveying what happened to Valerie Plame and Joe Wilson was complicated by a number of factors, including the fact that some of the work Valerie did for the CIA remains classified.”

So although the filmmakers had the rights to Plame’s book and her cooperation as a consultant on the movie; she could not reveal any information the government still considered to be secret. The writers were left with no recourse but to conduct research on their own. “We did an immense amount,” says Jez. “First about the U.S. government and the CIA, and then about the Wilsons themselves.”

“The research period was terrifically exciting,” adds John-Henry. “It was all very cloak and dagger. People were reluctant to talk about Valerie at first, especially when they heard we were researching a movie. In fact, we were registered at our hotel as construction executives.”

Because of the amount of press coverage and speculation surrounding what became known as “the Plame affair,” firsthand accounts were crucial to getting the story right. “The case was covered in the press like a football match,” John-Henry says. “Everyone took a side. We needed to know what actually happened.

“No one we encountered was very keen to be interviewed and everyone insisted that their remarks be kept off the record,” he continues. “But after the 2006 mid-term elections, the

political atmosphere changed in Washington. People felt a lot freer to speak than they did earlier.”

The brothers interviewed scores of people, including former intelligence personnel, journalists, lawyers and congressmen. Along with Janet Zucker, they attended the trial of Vice President Dick Cheney’s former Chief of Staff I. Lewis “Scooter” Libby, the only government official to be charged in the Plame case. Eventually they were allowed to read Valerie’s memoir, but only after it had been released in heavily redacted form by CIA’s Publications Review Board.

The more the Butterworths dug, the more confident they were that this was a story in which the personal surmounted the political. “When we saw the Wilsons at the time, we sensed at once that we were encountering a man and woman whose day-to-day existence had been turned inside out,” says Jez. “They were waging a battle for their lives.”

In order to tell this complex story in a two-hour movie, the Butterworths changed some names and created composite characters. “For example, Dr. Hassan and her physicist brother, who in the film provide Valerie with information on the Iraqi nuclear arms program, are fictional characters,” says Jerry Zucker. “They are meant to be representative of the types of intelligence sources that Valerie might have contacted in her work as a covert CIA officer.”

As the elements fell into place, the Zuckers brought the project to Bill Pohlad and his company, River Road. River Road specializes in projects that blend groundbreaking creative objectives with commercial viability, including the Academy Award winning *Brokeback Mountain*, *A Prairie Home Companion*, *Into the Wild* and Terrence Malick’s upcoming *The Tree of Life*.

“I read the script and found it really compelling,” Pohlad says. “At River Road, we try to avoid things that are too timely and focus on stories we think will stand the test of time. At first, given the topic, there was some concern about the current events aspect of the subject. When I read the script I realized it transcended that. What happens to Valerie and Joe on a personal level is universal. We all agreed that the political nature of this film was secondary to that.”

The filmmakers made every attempt to present the story as truthfully as possible, according to Pohlad. “But **Fair Game** is not meant to be a purely historical document or political polemic,” says the producer. “It is an emotional portrait of two extraordinarily brave and determined people caught up in the maelstrom of history and of a marriage that survived the ultimate test.

“What we hope people will take away is not so much that someone was wrong and someone was right,” he continues. “This is a story about people who were unafraid to speak up in the face of the abuse of power and became involved in the way our country works, versus stepping back and letting it just happen to them.”

Pohlad was confident director Doug Liman brought the perfect skill set to the project. “Doug’s background directing spy thrillers and his ability to pull off action were attractive,” says Pohlad. “But we also knew Doug would be able to translate what was going on within Joe and Valerie’s life. He captured the drama of Valerie’s double life and the upheaval that occurs when her cover is blown and she has to deal with everyone who thought they knew her.”

Liman was already a fan of Jez and John-Henry Butterworth’s work. “They had done some work for me on *Mr. & Mrs. Smith*,” says the director. “It’s no exaggeration to say that they are my favorite screenwriters. I had approached them probably a half dozen times to write something for me, and they had turned me down each time. When Janet and Jerry brought me this script, I dropped everything.”

Liman says the film felt like a continuation of his earlier fictional work. “But it was the real *Mr. & Mrs. Smith*. What set the story apart was that it was essentially about a marriage, not a lecture on politics. It is a story that would be relevant a hundred years ago or a hundred years from now. Bill Pohlad, one of the producers, said that *Fair Game* was about a war, but not the war in Iraq. It was about the war in the Wilson household. That was the story I wanted to film.”

Even before meeting the Wilsons, the director felt a strong connection with Valerie and Joe. “My attraction has always been for characters, not action or politics,” he explains. “Here were two extraordinary human beings with a terrifically exciting story to tell. Having been ‘outed’ was a desperate situation for Valerie Plame Wilson and her family, and it could have destroyed them. I wanted to find a silver lining for the innocent people involved.”

Liman learned Valerie Plame was what is known as a non-official covert operative or NOC. “That made the whole situation unbelievably intriguing,” Liman says. “NOCs are the real James Bonds. They are so secret that one NOC can’t even point to another with any certainty. For my movie-going dollars, NOCs are the most interesting figures in the CIA.

“When you sign on as a CIA undercover operations officer, you agree to a life in which you can never ever take credit for anything you do,” he continues. “Yet Valerie chose to marry the exact opposite type of person, a man who is confrontational in the best possible way. To watch these people who are of such different temperaments take on the most powerful White House in the history of our country had the makings of a great drama.”

Liman insists he had no political agenda in making *Fair Game*. “My priority was to stay on track and not get sucked into the politics of the story,” he says. “Politics were like a siren calling from the rocky shoals along the shore. I had to turn a deaf ear every time I walked onto the set.”

FINDING VALERIE AND JOE

From the start, Liman and the producers wanted Naomi Watts to play Valerie Plame. An actress of tremendous emotional range and an Academy Award nominee for her work opposite Sean Penn in *21 Grams*, Watts embodied Plame's combination of easygoing femininity and steely calm. "Naomi was a natural for the role," says Bill Pohlad. "The nature of Valerie's life was to be one character to her friends and someone else at her job. It's an amazing challenge for an actress."

Aware that the screenwriters knew Watts, Liman asked the Butterworths to send her the script. "I asked her to read the first 10 pages and see what she thought," Jez recalls. "Naomi phoned me right away. She said she read the entire screenplay in one sitting. She loved it."

Watts, who had just given birth to her second child, says she wasn't really in script reading mode. "However I knew the quality of Jez's work and I knew the story of Valerie Plame. What I love about this story is that the drama of the marriage really anchors the politics. The unraveling and re-building of their marriage keeps it emotional and gives the audience something more than history to connect with."

A meeting was quickly arranged between Naomi and Doug Liman. "From our first meeting, Naomi showed unwavering commitment to the film," says the director. "She became my partner every inch of the way, rolling up her sleeves, and working long, long days in difficult conditions. We shot in five different countries under conditions that a star of her stature would never normally endure. And through all of this, she was able to deliver what may be the finest performance I have ever recorded on film."

Watts was equally impressed by Liman's determination to present the unvarnished truth of the story. "Doug has a passion that is blinding," says Watts. "I knew he had the courage to tell this story. The things that he did to tell this story were at times mad, like going to Iraq and doing all of the camera work himself. He would never accept no. We didn't always have permits. This is a guy who'd rather be arrested than compromise his film."

Watts offered to send the screenplay to Sean Penn to see if he was interested in playing Joe Wilson. Liman and the producers jumped at her suggestion. "I knew this was right up his alley," Watts says. "He has the same kind of passion as Joe Wilson. He commits 7,000 percent."

After meeting with Liman, Penn agreed to star in the film. "Of course, Sean Penn was everyone's first choice for Joe," Liman says. "Sean is the greatest actor working today. In my opinion, he's the greatest actor of his generation. That's how I felt going into the film, and Sean exceeded those incredibly high expectations."

“Watching his process was like *Invasion of the Body Snatchers*,” says the director. “He spent time with Joe Wilson and just absorbed him. He succeeded in *becoming* him. It was one of the most extraordinary things I have ever witnessed.”

Watts agrees Penn’s transformation was uncanny, but after making two previous films with the two-time Oscar winner, she expected nothing less. “That’s who he is. There’s nothing like acting in a scene with him. You feel like you are a Toyota that suddenly starts driving like a Porsche. It’s an easy, fast ride with him.”

The real Valerie Plame also was awed by the physical and emotional authenticity of the performances. It was, she says, as if she was confronting doppelgangers of herself and her husband. “Joe and I were absolutely thrilled with the cast and the crew. I showed my son a photograph that was taken of me and Naomi on set. He looked at it and said, ‘Mom, isn’t it strange to find you have a twin at 45?’”

Plame and Watts didn’t actually meet until after shooting began, but they spent many hours speaking by telephone and e-mail as the actress prepped for her role. “I decided to really focus on getting into her mindset,” says Watts. “I wanted to know all about her personal life, how she juggled being a wife, a mother and a career woman operating in a man’s world. I wanted to know what it was like keeping secrets from pretty much everyone she knew. I hunkered down and really spent time researching things like her speech, her family and her charm.”

Joe Wilson was flattered and excited to be played by Sean Penn. “Being portrayed by someone like Sean is something I never would have expected,” Wilson says. “He’s such a consummate actor. We spent a week joined at the hip, and he really does get into your skin.”

Watts believes that the Wilsons’ personal struggle will touch audiences as much as it has her. “I hope that Valerie and Joe’s story will move people,” she says. “It’s a testament to them both that their marriage survived despite the level of scrutiny they were put under.”

The film also features an expansive ensemble of distinguished character actors, including playwright and actor Sam Shepard in the role of Valerie’s father, a retired air force lieutenant colonel, Bruce McGill as Jim Pavitt, deputy director of the CIA, and David Andrews as Libby.

“Every director says he couldn’t have made the film without his cast and crew,” says Liman. “But it doesn’t make it any less true in this case. I could not have made this film without this extraordinary cast and my incredible, gifted, committed and talented crew.

“This not a great climate in which to make a serious, ambitious film that is being produced on a very small budget,” he adds. “But everyone involved gladly cut their fees.

Everyone's willingness to do whatever it took to get the film made was nothing short of astonishing."

GETTING THE REAL STORY

Production on *Fair Game* began in April 2009, shooting on location in Washington, D.C., New York City, on Long Island at the Marshall Field Estate, and in Westchester County in New York. The film company went international for shoots in Cairo, Amman and Kuala Lumpur for a series of scenes depicting Valerie at work as an undercover officer, and Joe on his research mission in Niger.

In Jordan, with immense cooperation from that country's military, Liman was able to film a scene that involved a Black Hawk helicopter flying at extremely low altitude along Amman's main boulevard. In Cairo, scenes scheduled to be shot at the city's university had to be postponed and then rescheduled because they coincided with the day that President Obama gave his famous speech at Cairo University addressing the Muslim world.

But it was filming in Iraq that presented Liman with the biggest challenge. "We were the first American film company ever to shoot a non-documentary feature in Baghdad," says Liman. "It was nerve-wracking, but working in such a volatile, turbulent location was essential to the nature of the film."

The director and a production executive flew to Baghdad for 24 hours. There they were met by Iraqi filmmaker Oday Al-Rashed and a security detail armed with automatic rifles. Wearing bullet proof vests, Liman and Al-Rashed filmed at the former Saddam Hussein International Airport, on bridges crossing the Tigris river, at an abandoned mosque and at several buildings that had been bombarded by U.S. missiles.

"No matter where we were, there was never a margin of error," he says. "I had to get the scene we were shooting on that particular day because if I didn't, tomorrow would be too late. Tomorrow we'd be in a different country. We had no Plan B except that that the movie wouldn't be as good."

Back in the States, the filmmakers took up residence in a sprawling former IBM office complex in White Plains, New York, that had been transformed into the offices of the Central Intelligence Agency by production designer Jess Gonchor.

"I decided to go even further with realism than I did with *The Bourne Identity*," Liman says. "In this film, there would be no super-secret gadgets or satellites that can see through walls or anything like that. We've all been in government offices. We know the technology there is anything but cutting edge. *The Bourne Identity* exaggerated things, but here I was 100 percent accurate."

The filmmaker even borrowed one of the CIA's criteria for intelligence gathering to ensure authenticity. "Every detail of what we filmed was confirmed by at least two sources, even something as small as the floor plan of Valerie's office," Liman says. "This was especially important as our subject was CIA covert operations."

Valerie Plame Wilson herself, consistent with her sworn secrecy agreement with CIA, was able to provide useful information to the filmmakers and actors and spent several weeks on set during the shoot. She says, "Most of the time, when I see a film about the CIA, I find what I'm watching has little to do with reality. In this film, everything is just as it is in real life, including what's appearing on computer screens and the maps hanging on the walls. Doug Liman and everyone around him were so concerned with making everything in the film as accurate as possible."

Watts even trained with intelligence and special military operatives that replicated the grueling training regime CIA operatives undergo at Camp Peary, the CIA facility known as "the Farm."

Liman, whose father Arthur was counsel for the United States Senate during the Iran-Contra hearings, says he thought frequently during the production of a remark by Justice Louis Brandeis that his father often quoted: "'Sunlight is said to be the best of disinfectants.' I went into this film very much with idea of truth in mind. I felt my father's presence on the set every day in each aspect of development and creativity down to the smallest detail. I wanted everything to be completely accurate.

"What I'd like people to take away from *Fair Game*," he adds, "is a feeling of hope. I want the audience to love and respect Valerie and Joe as much as I do."

ABOUT THE CAST

SEAN PENN (Joseph Wilson) is a two-time Academy Award winner who has become an American film icon in a career spanning nearly three decades. Penn is a five-time Oscar nominee for Best Actor. He was nominated for *Dead Man Walking*, *Sweet and Lowdown* and *I Am Sam* before winning his first Best Actor Oscar in 2003 for his searing performance in Clint Eastwood's *Mystic River* and his second in 2009 for Gus Van Sant's *Milk*. His performance as gay rights icon Harvey Milk also garnered Penn Best Actor honors from The Screen Actors Guild, New York Film Critics Circle and Los Angeles Film Critics Association.

Penn has also received Best Actor awards from the Cannes International Film Festival for *She's So Lovely* and the Berlin Film Festival for *Dead Man Walking*. He is a two-time winner of the Best Actor prize at the Venice Film Festival, for *Hurlyburly* and *21 Grams*.

Penn will next be seen in Terrence Malick's drama *The Tree of Life*, opposite Brad Pitt.

Penn's feature film directorial debut came with 1991's *The Indian Runner*, which he also wrote and produced. In 1995, he directed *The Crossing Guard*, which he also wrote and produced. His third film as director and producer was 2001's *The Pledge*, starring Jack Nicholson, which was named one of the Top Ten Films of 2001 by the National Board of Review. Since then, Penn wrote and directed the United States contribution to the compilation film *11'09"01 – September 11*. This important project gathered 11 acclaimed directors from around the world to create short films in response to the horrific events of September 11, 2001. In 2003, the film was nominated for a French César in the Best European Union Film category and also received a special award from the National Board of Review.

Into the Wild marked Penn's fourth feature film as writer, producer and director, opening to rave reviews in September 2007. The film, based on Jon Krakauer's bestselling nonfiction book, premiered at the Telluride and Toronto film festivals and appeared on many lists of the top ten films of the year. Penn was presented the Director of the Year Award at the 2007 Palm Springs International Film Festival.

Penn has appeared on stage in productions such as Alfred Hayes' "Girl on the Via Flaminia" and Albert Innaurato's "Earthworms In Los Angeles." On Broadway, Penn performed in Kevin Heelan's "Heartland" and John Byrne's "Slab Boys." He also appeared in David Rabe's "Hurlyburly" at the Westwood Playhouse and "Goose and Tom Tom" at Lincoln Center, both productions directed by the playwright. Most recently, Penn starred opposite Nick Nolte and Woody Harrelson in "The Late Henry Moss," written and directed by Pulitzer Prize-winning writer Sam Shepard.

In 2002, Penn was presented with the Modern Master Award at the Santa Barbara International Film Festival and in 2003 he became the youngest recipient ever of the Donostia Lifetime Achievement Award at the San Sebastian Film Festival. In 2004, he was honored with the John Steinbeck Award for outspoken torchbearers in the creative arts.

In 2008, Penn received the Desert Palm Achievement Award for Acting. He also served as jury president for the 2008 Cannes Film Festival and later the same year was named a Knight in the French Legion of Honor.

As a journalist, Penn has written for *Time* magazine, *Interview*, *Rolling Stone* and *The Nation*. In 2004, he wrote a two-part feature in *The San Francisco Chronicle* after his second visit to a war-torn Iraq. Penn wrote a five-part feature for the same paper in 2005, reporting from Iran during the election that led to the Mahmoud Ahmadinejad regime. Penn's landmark interviews with Venezuelan president Hugo Chavez and Cuba's Raul Castro were published in *The Nation* and *The Huffington Post*. Penn's interview with President Castro was the leader's first-ever interview with an international journalist.

Penn's humanitarian work found him in New Orleans in the immediate aftermath of Hurricane Katrina and, more recently, in earthquake-ravaged Haiti. In January 2010, Penn founded the J/P Haitian Relief Organization, which focuses on medical aid, protection and relocation. His organization established the first emergency re-location in the country.

For his efforts, Penn received the Commander's Award for Service (U.S. Army 82nd Airborne Division), the 82nd Airborne Award for Meritorious Service, the Operation Unified Response JTF Haiti Certificate from Lieutenant General U.S. Army Commander P.K. Keen, the 1st Recon 73rd Division Coin of Excellence, the 2nd Brigade Combat Team Coin of Excellence, the Commendation of Excellence from the U.S. Southern Command and the Award of Excellence from the Deputy Commander of the U.S. Southern Command.

Earlier this year, Penn was honored with the Children and Families Global Development Fund Humanitarian Award, presented by the Ambassador of the Republic of Haiti, Raymond A. Joseph and his wife, Lola Poisson-Joseph.

NAOMI WATTS (Valerie Plame) is an accomplished actress who consistently receives rave reviews and accolades for her performances. In 2004, she was honored with an Academy Award nomination for Best Actress for her role in Alejandro González Iñárritu's drama *21 Grams*. Her performance in the film, in which she starred alongside Sean Penn and Benicio Del Toro, also garnered Best Actress honors from the Los Angeles Film Critics Association, Southeastern Film Critics Association, Washington Area Film Critics and San Diego Film Critics.

For this role, Watts received Best Actress nominations from the Screen Actors Guild, BAFTAs, Broadcast Film Critics Association and Golden Satellite Awards. At the film's premiere at the 2003 Venice International Film Festival, she received the Audience Award (Lion of the Public) for Best Actress.

Watts most recently starred in Tom Tykwer's thriller *The International*, opposite Clive Owen. She was also seen in David Cronenberg's crime drama *Eastern Promises*, opposite Viggo Mortensen, and Michael Haneke's thriller *Funny Games*. She recently completed production on Woody Allen's *You Will Meet a Tall Dark Stranger*, part of an all-star cast including Antonio Banderas, Josh Brolin and Anthony Hopkins. She will next be seen in Rodrigo Garcia's *Mother and Child*, starring alongside Samuel L. Jackson and Annette Bening. Watts recently completed production on Jim Sheridan's thriller *Dream House*, with co-star Daniel Craig.

Watts has accumulated an impressive list of feature film credits since her acclaimed U.S. debut in David Lynch's controversial *Mulholland Drive*, a role for which she earned Best Actress awards from a number of critics' organizations including the National Board of Review and the National Society of Film Critics. In addition to starring as Ann Darrow in Peter Jackson's epic remake of *King Kong*, Watts' credits include *We Don't Live Here Anymore*, which she also produced; *The Assassination of Richard Nixon*, opposite Sean Penn and Don Cheadle; David O. Russell's *I Heart Huckabees*, with Jude Law and Dustin Hoffman; Marc Forster's *Stay*, opposite Ewan McGregor and Ryan Gosling; Gore Verbinski's *The Ring*, and its sequel *The Ring 2*; the Merchant-Ivory film *Le Divorce*, alongside Kate Hudson, Glenn Close and Stockard Channing; and John Curran's *The Painted Veil*, opposite Edward Norton, which was based on the W. Somerset Maugham novel.

Born in England, Watts moved to Australia at the age of 14 and began studying acting. Her first major film role came in John Duigan's *Flirting*, alongside Nicole Kidman.

Watts produced and starred in the short film *Ellie Parker*, which screened in competition at the 2001 Sundance Film Festival. In 2005, a full-length feature adaptation of the short debuted at Sundance.

Among her many awards and recognitions, in 2002 Watts was named the Female Star of Tomorrow at ShoWest and received the Breakthrough Acting Award at the Hollywood Film Festival, both for *Mulholland Drive*; she was honored by the Palm Springs Film Festival in 2003 for *21 Grams*; and she received the Montecito Award at the 2006 Santa Barbara Film Festival for her role in *King Kong*.

Watts currently divides her time between residences in Los Angeles and New York City.

SAM SHEPARD (Sam Plame) is an actor, screenwriter, director and Pulitzer Prize-winning playwright (for his 1979 three-act play "Buried Child"). Shepard's numerous other plays include "Angel City," "Curse of the Starving Class," "Killer's Head," "The Mad Dog Blues," "Cowboy Mouth," "The Rock Garden," "True West," "The God of Hell" and "Fool for Love."

In 1970, Shepard co-wrote Michelangelo Antonioni's *Zabriskie Point* and later won critical acclaim for his original screenplay of Wim Wenders' *Paris, Texas*.

As an actor, Shepard made his film debut in Bob Dylan's *Renaldo and Clara* and went on to impress critics that same year in Terrence Malick's *Days of Heaven*, starring alongside Richard Gere. A number of strong appearances followed, including *Resurrection*, *Raggedy Man*, *Frances* and most notably, his role in Philip Kaufman's *The Right Stuff*, which brought Shepard an Academy Award nomination. Shepard then reteamed with *Frances*' Jessica Lange in *Country* and *Crimes of the Heart*. He played the lead in Robert Altman's adaptation of his own play, *Fool for Love*.

Shepard's other notable film credits include *Baby Boom*, *Steel Magnolias*, *Defenseless*, *Thunderheart*, *Bright Angel*, *Voyager*, *The Pelican Brief*, *Snow Falling on Cedars*, *Hamlet*, *All the Pretty Horses*, *The Pledge*, *Swordfish*, *Black Hawk Down*, *The Notebook*, *Stealth*, *Bandidas*, *Don't Come Knocking*, *The Return* and *Walker Payne*.

Shepard's notable television credits include Larry McMurtry's "Streets of Laredo," "Lily Dale," "Purgatory," "Dash and Lilly" (which brought him both Golden Globe® and Emmy® nominations for his performance as writer Dashiell Hammett), "One Kill," "Wild Geese" and "Ruffian."

Shepard also wrote and directed the features *Far North* and *Silent Tongue*. □ Most recently, he was seen in *The Assassination of Jesse James by the Coward Robert Ford*, opposite Brad Pitt; *The Accidental Husband*, directed by Griffin Dunne; *Felon*, opposite Val Kilmer; *Inhale*, with Dermot Mulroney and Diane Kruger; and *Brothers*, opposite Jake Gyllenhaal, Tobey Maguire and Natalie Portman, directed by Jim Sheridan. His upcoming projects include *Blackthorn*, written and directed by Mateo Gil, opposite Eduardo Noriega and Stephen Rea.

ABOUT THE FILMMAKERS

DOUG LIMAN (Director, Producer and Cinematographer) has been acknowledged as one of the most vibrant and original voices in American film, with a solid track record of critically acclaimed features that includes *The Bourne Identity*, *Mr. and Mrs. Smith*, *Jumper*, *Swingers* and *Go*. His producing credits include *Kissing Jessica Stein* (co-producer), *The Bourne Supremacy* and *The Bourne Ultimatum* (executive producer).

After directing *Swingers*, Liman helmed cutting-edge commercials for Levi's, PlayStation and Nike while producing the classic "Terry Tate, Office Linebacker" spots for Reebok. He directed campaign films for Howard Dean in 2000 and commercials for Barack Obama in 2008. Liman also traveled to Haiti in the aftermath of the devastating 2009 earthquake to shoot footage for Quincy Jones' "We Are the World" music video.

For the small screen, Liman has directed several pilots and produced series such as "The O.C.," which was his first TV show. Currently, he is producing "Covert Affairs," an original series that will premiere on USA Network this summer.

The director currently serves on the board of the Legal Action Center and is actively involved in the Arthur Liman undergraduate fellowship program.

JEZ BUTTERWORTH (Screenwriter and Producer) was born in London in 1969. He is the author of the stage plays "Mojo" (1995), "The Night Heron" (2002), "The Winterling" (2006), "Parlour Song" (2008) and "Jerusalem" (2009). He has won many awards, including two Evening Standard honors, two Critics Circle awards and an Olivier award. In 2007, Butterworth received the E.M Forster Award from the American Academy of Arts and Letters.

He has written and directed two films: *Mojo*, starring Harold Pinter, and *Birthday Girl*, starring Nicole Kidman.

Butterworth currently resides in Somerset, England.

JOHN-HENRY BUTTERWORTH (Screenwriter) grew up in St. Albans and received his master's degree from Cambridge University, where he started writing and staging plays. He has written a number of screenplays with his brother, Jez.

The writer is currently adapting a novel for Scott Rudin's production company and working with Walter and Laurie Parkes on an as-yet untitled thriller.

JERRY ZUCKER (Producer) began his career in collaboration with his brother David and Jim Abrahams when they formed their production company, known as ZAZ. The team wrote and directed the comedy classic *Airplane!* and *Top Secret*. They also directed *Ruthless People*, starring Bette Midler and Danny DeVito, and wrote and produced John Landis' cult favorite *The Kentucky Fried Movie*. They created the acclaimed television series "Police Squad!" and its popular feature spinoff, *The Naked Gun*, both starring Leslie Nielsen.

Zucker directed the box-office smash *Ghost*, starring Demi Moore, Whoopi Goldberg and Patrick Swayze; *First Knight*, starring Sean Connery, Richard Gere and Julia Ormond; and *Rat Race*, with Rowan Atkinson, John Cleese, Whoopi Goldberg, Cuba Gooding Jr. and Jon Lovitz.

As a producer, Zucker's body of work includes *A Walk in the Clouds*, starring Keanu Reeves; *My Life*, starring Michael Keaton and Nicole Kidman; and the romantic comedy hit *My Best Friend's Wedding*, with Julia Roberts.

JANET ZUCKER (Producer) has been producing and managing in the entertainment business for more than two decades. She co-heads Zucker Productions with her husband, writer and director Jerry Zucker. They are producing the upcoming film *Friends with Benefits* for Screen Gems. Zucker's credits as producer include *Rat Race* and she also served as an executive producer on *First Knight*.

Zucker's development slate includes *Mental*, starring Toni Collette and to be directed by P.J. Hogan; an as-yet untitled Greenpeace project to be directed by *National Treasure*'s Jon Turteltaub; an adaptation of Richard Starkings' graphic novel series "Elephantmen," which was named Best Ongoing Series by Comic Book Resources; the teen musical *Dear Dumb Diary*, to be directed by Tony Award® nominee Kristin Hanggi; and *Dick Harmony*, written by Max and Adam Reid and set to be directed by Brad Peyton.

Zucker is a passionate advocate for stem cell research and in 2004 she and her husband, along with two other families, started Proposition 71: the California Stem Cell Research and Cures Initiative. She is the President of CuresNow, a nonprofit organization, and helped to create The Science & Entertainment Exchange, a communications initiative designed to open lines of dialogue between entertainment industry professionals and the science community in order to promote positive and accurate representations of science in the media.

For her contributions to the scientific community, Zucker was inducted into the National Academy of Sciences' Einstein Society.

BILL POHLAD (Producer) is the founder of River Road Entertainment, a company that has been producing quality films for more than 20 years. Pohlad's ability to seek out unconventional material and bring it to light has established him as a producer unafraid to take creative risks. His involvement in groundbreaking films such as Ang Lee's Oscar-winning epic *Brokeback Mountain*, Robert Altman's *A Prairie Home Companion* and Sean Penn's *Into the Wild* have made Pohlad one of the most influential forces now at work in independent film. Pohlad is currently producing Terrence Malick's mystical epic *The Tree of Life*, starring Brad Pitt and Sean Penn.

As an executive producer, Pohlad backed another Ang Lee epic, *Lust, Caution*, and a trio of powerful documentaries: Robbie Kenner's *Food, Inc.*, Brett Morgen's *Chicago 10* and Jonas Akerlund's *I'm Going to Tell You a Secret*, featuring Madonna.

Pohlad also produced *Fur: An Imaginary Portrait of Diane Arbus*, starring Nicole Kidman and Robert Downey, Jr., and the recent coming-of-age rock biopic *The Runaways*, starring Kristen Stewart and Dakota Fanning.

Pohlad founded River Road Entertainment in 1987 as a vehicle to produce and direct films out of his hometown of Minneapolis, MN. In 1990, he wrote, directed and co-produced his first feature film, *Old Explorers*, which starred veteran actors Jose Ferrer and James Whitmore. Pohlad went on to produce and direct numerous commercial, corporate and documentary film projects throughout the 1990s.

In 2001, Pohlad drew on his discerning taste to lead River Road Entertainment back into the feature film business, with a steadfast commitment to produce quality films.

He currently divides his time between the company's Minneapolis and Los Angeles offices.

AKIVA GOLDSMAN (Producer) received the Academy Award, Golden Globe, and Writers Guild Award for his screenplay *A Beautiful Mind*. The 2001 film about John Nash, a Nobel Prize-winning mathematician who suffered from paranoid schizophrenia, was directed by Ron Howard, produced by Brian Grazer and stars Russell Crowe. It won four Oscars, including Best Picture. Goldsman also earned BAFTA and WGA nominations for his 2005 screenplay *Cinderella Man*, which re-teamed him with Howard, Grazer, and Crowe.

Goldsman most recently wrote the worldwide smash hit *Angels & Demons*, once again teaming with director Ron Howard and producer Brian Grazer. In 2008, Goldsman produced the Will Smith-starrer *Hancock*, which has earned over \$625 million in ticket sales worldwide. Goldsman also wrote and produced *I Am Legend*, also starring Smith, which took in more than

\$580 million worldwide.

In 2006, Goldsman's adaptation of the Dan Brown bestseller *The Da Vinci Code*, directed by Howard, produced by Grazer, and starring Tom Hanks, became an international phenomenon, grossing more than \$750 million globally.

Goldsman's many other writing credits include *The Client*, starring Susan Sarandon and Tommy Lee Jones; *Batman Forever*, starring Val Kilmer, Jim Carrey and Tommy Lee Jones; *A Time to Kill*, starring Matthew McConaughey and Sandra Bullock; *Practical Magic*, starring Sandra Bullock; and *I Robot*, starring Will Smith.

In 2005, Goldsman's production company Weed Road Pictures produced the smash hit action film *Mr. & Mrs. Smith*, starring Angelina Jolie and Brad Pitt, which took in more than \$450 million worldwide. The company also produced *Deep Blue Sea*, *Starsky & Hutch*, *Constantine* and the April 2010 action comedy *The Losers*, starring Chris Evans, Zoe Saldana and Chris Evans. Next up for Weed Road is *Jonah Hex*, starring Josh Brolin, Megan Fox and John Malkovich. Goldsman also recently signed on as Executive Producer on *Paranormal Activity 2*.

Goldsman grew up in Brooklyn Heights, the son of two psychotherapists who ran a group home for emotionally disturbed children. His experiences there inspired him to become a writer, and ultimately informed his adaptation of *A Beautiful Mind*. Goldsman graduated from Wesleyan University and attended the graduate program in creative writing at New York University. He splits his time between Los Angeles and New York with his wife, Rebecca, and their dogs, Fizz, Mouse and Echo.

CHRISTOPHER TELLEFSEN, A.C.E. (Editor) began his career in the New York independent film scene in the early '80s. After graduating from The Cooper Union with a BFA, he was editing feature films early on, gaining recognition with Whit Stillman's Oscar-nominated *Metropolitan* (1990). Within a few years, he also edited Stillman's *Barcelona* and two Wayne Wang films: *Smoke* (additional editing) and *Blue in the Face*, which he edited simultaneously with Larry Clark's controversial first film, *Kids* (1995). His next work, the David O. Russell comedy *Flirting with Disaster*, influenced and inspired a new generation of comedies.

Tellefsen transitioned into an international career with Milos Forman's *The People vs. Larry Flynt*, cult classic *Gummo*, Wang's *Chinese Box* (shot in Hong Kong during the hand-over in 1997), and *Analyze This*, for which he was nominated for an Eddy Award. In London in the late '90s, Tellefsen edited *Birthday Girl* and *Changing Lanes*. For *Man on the Moon*, another Milos Forman film, he received an additional Eddy nomination.

In recent years, Tellefsen edited *The Human Stain*, M. Night Shyamalan's *The Village*,

the Oscar-winning *Capote*, *A Guide to Recognizing Your Saints* and *The Yellow Handkerchief*.

JESS GONCHOR (Production Designer) first came to the industry's attention as a production designer with his work on Bennett Miller's acclaimed drama *Capote*, starring Academy Award winner Philip Seymour Hoffman. Gonchor went on to design the blockbuster *The Devil Wears Prada*, which starred Golden Globe winner Meryl Streep for director David Frankel, and the Coen brothers' Academy Award-winning drama *No Country for Old Men*, for which he was an Art Directors Guild award winner. He was a nominee for Excellence in Production Design for the Coens' next film, *Burn After Reading*. Gonchor was also nominated for an Art Directors Guild award for his work on the Coens' most recent release, *A Serious Man*.

Gonchor served as the production designer for director Sam Mendes' *Away We Go* and is now busy with the Coen brothers' latest project, *True Grit*.

CINDY EVANS (Costume Designer) recently designed the costumes for the hit film *Marley & Me* as well the highly acclaimed HBO telefilm "Temple Grandin," starring Claire Danes.

Among Evans' other recent credits are *P. S. I Love You*, *Freedom Writers*, *Lords of Dogtown*, *The Forgotten*, *Along Came Polly* and *Thirteen*.

Evans designed costumes for three films starring Charlize Theron, *The Burning Plain*, *North Country* and *Sweet November*. She also created Theron's personal wardrobe for *Waking up in Reno*. Other film credits include *Laurel Canyon*, *How High*, *Memento*, *Man on the Moon*, *Enemy of the State* and *River Red*.

Evans began her career as the set costumer on such films as *Buddy*, *That Thing You Do* and *Midnight in the Garden of Good and Evil*.